A START IN PUNJABI

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PUNJABI UNIVERSITY, PATIALA

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(based on comparative structures of Punjabi and American English)

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PREFACE

A START IN PUNJABI is based on detailed analyses of sound patterns and syntactic structures of Punjabi and American English. It may be used alongwith its companion volume, A REFERENCE GRAMMAR OF PUNJABI, where the authors have dwelt upon colloquial as well as cultivated expressions collated from contemporary literature. There is also a chapter on the Gurumukhi writing system. This book was first circulated in the United States in mimeograph form in Hartford Studies in Linguistics, 1963.

H. S. G.

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TRANSLATION

1.1	Mohan Singh	/sət sɪri əkal./
	Sohan Singh	/sət sɪri əkal./
	Mohan Singn	How are you ?
	Sohan Singh	Fine. How about you ?
	Mohan Singh	Fine, thank you.
1.2	Ram Lal	/nəməste./
	Moti	/nəməste./
	Ram Lal	Will you have some tea ?
	Moti	No thanks. Don't bother.
	Ram Lal	It's no trouble.
	Moti	O.K., thanks.
1.3	Din	/səlam./
	Beg	/səlam./
		Come in.
		What brings you here ?
	Din	Just to see you.

Beg	Have some tea ?
Din	All right.

USAGE NOTES

1 4 /sət sıri əkal/ is the usual greeting between Sikhs. /nəməste/ is usual greeting between Hindus. /səlam/ is a usual and informal greeting between Muslims or Christians. If you are observant, you will soon learn which is appropriate under any set of circumstances. The remainder of each of the three opening dialogues above can be used with any of the three opening formulas. For example, you might start with /nəməste/ and continue with /ki hal e ?/. After practicing the dialogues just as they are given, try making these re-combinations.

1.5 Dialogue 1.1 is a typical brief interchange as two people meet. It can be used in almost any place or in almost any situation. 1.2 and 1.3 are typical greetings as one person comes to visit another in his home. 1.3 might be used even if the visitor comes for some serious business. Etiquette demands that the business should not be brought up until after some exchange of pleasantries. All of these, of course, are short. Frequently longer interchanges will be used.

1.6 Your instructor will demonstrate for you the gestures which commonly accompany these greetings. They are part of the total dialogue, and should be practiced alongwith the words.

The gestures in use in Punjab differ in many ways from those in use in America. It is very nearly as important to learn to use and understand the gestures as it is to learn the vocal language. Make a habit of watching your insturctor as he speaks and imitate him.

1.7 If you do not hear or understand something, you may say

tUsĩ ki k/a ?

or for short, just :

ki k/a ?

or even :

ki ?

In such a situation, all of these would mean something like 'What did you say ?' The longer form is, of course, more formal.

PRONUNCIATION

1.8 The Punjabi sound we transcribe as /t/ is quite different from the English 't'. This difference can be easily heard by comparing some Punjabi words with some roughly similar English words. Your instructor will pronounce the following Punjabi words for you. One member of the class should pronounce after each Punjabi word the English word in the pair. Listen carefully for the difference between Punjabi /t/ and English 't'. There will, of course, be differences in other parts of the words too, but in this lesson you concentrate on the correct pronunciation of /t/. Do the best you can with the other features by imitation, but do not worry about the detail just now.

tɪn	'tin'	tən	'ton'
tol	'toll'	nit	'neat'
mit	'meat'	sit	'seat'

The differences between /t/ and 't' are mainly two :

English 't' is formed by touching the tip of the tongue to the gums just above and behind the front teeth. Punjabi /t/ is formed by touching the tip of the tongue to the back of the teeth. Punjabi /t/ is said to be *dental*. In the dialogues and drills, be careful to make your tongue actually to .ch the teeth rather than the gums. At first it will take a little extra conscious effort to force the tongue farther forward. With practice, this will become easy and automatic.

In English 't' the moment the tongue is pulled away from the gums, a little puff of breath is generally emitted. This occurs in words with initial 't', but not in words with initial 'st.' This difference can be demonstrated by holding a narrow strip of paper in front of the lips. When a word like 'till' is said, the strip suddenly moves forward. When a word like 'still' is said, it does not. (It may take a little experimenting to get a strip of paper of just the right degree of flexibility to show the difference clearly.) The 't' in 'till' is said to be *aspirated*. Punjabi /t/ is always *unaspirated*. It may be helpful to practice with a paper strip, and perhaps a mirror to watch it carefully.

1.9 Your instructor will pronounce the following words for you as a model. Imitate him in every detail, concentrating especially

on /t/. Be sure to pronounce it dental and unaspirated.

tɪn	top	tor	moti	rat
tir	tar	tí	pota	bat
tol	tap	tur	jiti	jot

Meanings are not given for these words, as they are not to be learned now. They are given solely for pronunciation practice.

1.10 Punjabi 'p' and 'k' differ little from English 'p' and 'k' in the position of the tongue or lips. However, both are unaspirated, whereas English 'p' and 'k' are generaly aspirated, except in 'sp' and 'sk'. Try the paper-strip test on 'pin', 'spin', 'kin', and 'skin'. The test shows the difference most clearly with 'p', because the explosion is near the paper. The difference is just as important with 'k' even if harder to see.

Compare your instructor's pronunciation of the following Punjabi words with that of one of the class member's as he reads the paired English words.

par	'par'	pər	'purr'
pul	'pull'	pis	'peace'
pel	'pail'	pur	'poor'
kɪn	'kin'	kal	'call'
kɪs	'kiss'	kar	'car'
kɪl	'kill'	kam	'calm'

1.11 Practice the following words, imitating your instructor's pronunciation. If you have difficulty with aspiration, it may be helpful to practice with a paper strip and a mirror.

par	pi	pəl	rup	ap	nap
pol	pó	cup	jap	cip	
pal	por	peke	top	səp	sip
kə́l	kar	kori	kur	aki	tak
kəm	kapi	ko	kuc	taki	sek
kət	kali	koli	lok	kaki	sak

1.12 Some of the words in the dialogue have *normal* tone and some have *high*. Normal tone is not marked in the transcription. High tone is marked with an accent /ʹ/. A word bearing high tone has a higher pitch than the one with a normal tone. It will require a great deal of practice before you can hear and reproduce this difference accurately and easily. At this stage, the best thing to do

is to practice the sentences of the dialogue as whole sentences, paying special attention to the "tone" of the sentence as a whole, and to its rhythm.

One word sentences (that is, words said by themselves) are not very usual, but the tone differences stand out clearly. The following pairs show the contrast between normal and high tone. Practice them, imitating your instructor.

ca	'enthusiasm'	cá	'tea'
la	'attach'	lá	'detach'
bar	'farm'	bár	'outside'
ar	'needle'	ár	'business'
mal	'property'	mál	'chain'
war	'turn'	wár	'crowd'
kal	'draught'	kál	'urgency'
pi	'drink'	pí	'grind'
lo	'light'	ló	'griddle'
mor	'peacock'	mór	'seal'
mori	'hole'	móri	'leading'
kari	'useful'	kári'	'single-fold'

Do not learn the meanings of these words at this time. The meanings are given just to show that a difference in tone, slight as it may seem to you at first, can change the meaning of a Punjabi word drastically. It is crucial that you learn to recognise and reproduce tones accurately, as otherwise you will not be understood, or, worse, you may be misunderstood.

1.13 A Punjabi sentence is said with an *intonation*, a pattern of pitch, prominence, and rhythm. This is an important feature of the spoken language. The intonation helps to mark off the flow of speech into portions such as sentences. Different intonations help to mark different types of sentences. In the dialogues, some of the sentences are clearly distinguished by having different intonations than others. The most obvious intonational difference in these lessons is that between questions and answers. Often only intonation marks the difference.

Intonation and pitch interact in Punjabi in ways that are very difficult to describe. Fortunately, they can be learned even without a clear description. If you will practice the sentences of the dialogues carefully until you can say each with the proper

pitch, prominence, and rhythm, you will soon learn to hear the intonation and tones of the sentences. If you cannot now hear a consistent difference between words marked /'/ and words not so marked, do not worry about it. That will come in time.

1.14 Throughout all your work with Punjabi, consider your instructor's pronunciation as the standard. Imitate him as accurately as you can. Do not be satisfied with your work until it sounds, both to you and to him, just like the pronunciation of a Punjabi.

The transcriptions are given primarily to point out to you certain significant features which you must learn to hear in your informant's speech. Use them only as guides in listening to him and in imitating. Do not base your pronunciation on the transcriptions.

1.15 Sentences are much more important units of speech than are words. Try to learn to pronounce whole sentences as single continuous flows of speech. Word divisions are shown in the transcriptions, but you may not hear them in speech. Do not pause where they are shown. If you do, your speech will sound halting or artificial.

Do not worry over the meanings of single words in the dialogue sentences. That also will come later. The translations given are intended to indicate the meanings of whole sentences. Very often the internal structure of the sentence is very different from that of any English sentence.

Under the head of "Pattern Practice" sentences will be given in sets that will permit you to see internal structure. You can determine for yourself what certain parts of these sentences mean by comparing the sentences in one set, and noting the places where their meanings differ. In some cases, sentences in the Pattern Practice will parallel and explain sentences in the dialogues. Before the course is finished, most of the sentences in the dialogues will have become clear to you.

When sentences in the Pattern Practices do parallel those in the dialogues; they will permit you to vary the dialogues a little. For example, you might change dialogue 1.2 by saying /kafi pɫoge?/ instead of /cá pɫoge ?/. It is more usual to offer tea, but one might offer coffee. Or, you might say /cá lɔ́ge ?/. It would be very strange to say /səbzi lɔ́ge ?/, but only because you would not ordinarily

offer vegetables to a visitor until you had sat down to a meal.

PATTERN PRACTICE

1.16	/cá píoge ?	Will you drink some tea ?
	/dʊ́d píoge ?	Will you drink some milk ?
	/šərbət píoge ?/	Will you drink some fruit juice ?
	/kafi píoge ?/	Will you drink some coffee ?
1.17	/cá lɔ́ge ?/	Will you have some tea ?
	/dʊ́d lɔ́ge ?/	Will you have some milk ?
	/bərfi lɔ́ge ?/	Will you have some /bərfi/ ?
	/səbzi lɔ́ge ?/	Will you have some vegetables ?
1.18	/é ki e ?/	What is this ?
	/ó ki e ?/	What is that ?
1.19	/é cá e./	This is tea.
	/é dʊ́d e./	This is milk.
	/é šərbət e./	This is fruit juice.
	/é bərfi e./	This is /bərfi/.
1.20	/ó cá e./	That is tea.
	/ó kafi e./	That is coffee.
	/ó səbzi e./	That is vegetables.
	/ó dʊ́d e./	That is milk.

1.21 /bərfi/ is a kind of pastry, generally served only on special occasions. Like many other Punjabi confections, there is no English equivalent, and therefore, no translation can be given. You will certainly get acquainted with it when you get to Punjab, and probably you will like it.

/šərbət/ is a general term for many kinds of fruit drinks. 'Fruit juice' is really not a very good translation, as /šərbət/ generally is prepared in a more elaborate way than is implied by 'fruit juice'. Perhaps it would be better to have left it untranslated as was done with /bərfi/. But in any case, do not expect this or any other Panjabi word to have a simple uniform English translation. Very few will. Even /cá/ does not mean exactly the

same as English 'tea', as you will learn when you are served tea in Punjabi villages.

1.22 Pay close attention to the intonation of these pattern sentences. You should find that those in 1.18 are quite different from those in 1.16 and 1.17, even though they are all questions. Questions such as these in 1.16 and 1.17 have a characteristic intonation which marks them as questions. 1.18 do not.

LESSON TWO

DIALOGUES

2.1	sṹdər lal	nəməste.
	ram gopal	nəməste.
	sṹdər lal	áo əndər a jao.
		éna nu mɪlo.
		é ne mere dost, ram gopal.
		é ne brus bənkər.
		əmrika tõ ae ne.
	ram gopal	kədõ ae ?
	sṹdər lal	dəs dɪn hoe.
	ram gopal	pə̃jab pəsə̃d aɪa ?
	brus bənkər	ji, bɔ́t.
2.2	brus bənkər	sət sɪri əkal.
	ram sɪ̃́g	sət sɪri əkal.
		tusī əngrez o ?
	brus bənker	nɔ́ĩ ji, əmrikən.
	ram sɪ̃́g	ki kəm kərde o ?
	brus bənkər	pis kor wɪc ã.
	ram sɪ̃́g	bɔ́t əccha.
2.3	brus bənkər	səlam.
	mɪrza	səlam.
		ao ji.
		ki hal e ?
		ji ləg gɪa ?
	brus bənkər	hã ji, bɔ́t.
	mɪrza	koi ciz cáidi e ?
	brus bənkər	nɔ́ĩ ji, mérbani.

2.1	ਸੁੰਦਰ ਲਾਲ	ਨਮਸਤੇ ।
	ਰਾਮ ਗੋਪਾਲ	ਨਮਸਤੇ ।
	ਸੁੰਦਰ ਲਾਲ	ਆਉ, ਅੰਦਰ ਆ ਜਾਉ ।
		ਇਹਨਾਂ ਨੂੰ ਮਿਲੋ ।
		ਇਹ ਨੇ ਮੇਰੇ ਦੋਸਤ, ਰਾਮ ਗੋਪਾਲ ।
		ਇਹ ਨੇ ਬਰੂਸ ਬੰਕਰ ।
		ਅਮਰੀਕਾ ਤੋਂ ਆਏ ਨੇ ।
	ਰਾਮ ਗੋਪਾਲ	ਕਦੋਂ ਆਏ ?
	ਸੁੰਦਰ ਲਾਲ	ਦਸ ਦਿਨ ਹੋਏ ।
	ਰਾਮ ਗੋਪਾਲ	ਪੰਜਾਬ ਪਸੰਦ ਆਇਆ ?
	ਬਰੂਸ ਬੰਕਰ	ਜੀ, ਬਹੁਤ ।
2.2	ਬਰੂਸ ਬੰਕਰ.	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
	ਰਾਮ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
		ਤੁਸੀਂ ਅੰਗਰੇਜ਼ ਓ ?
	ਬਰੂਸ ਬੰਕਰ	ਨਹੀਂ ਜੀ, ਅਮਰੀਕਨ ।
	ਰਾਮ ਸਿੰਘ	ਕੀ ਕੰਮ ਕਰਦੇ ਓ ?
	ਬਰੂਸ ਬੰਕਰ	ਪੀਸ ਕੋਰ ਵਿਚ ਆਂ ।
	ਰਾਮ ਸਿੰਘ	ਬਹੁਤ ਅੱਛਾ ।
2.3	ਬਰੂਸ ਬੰਕਰ	ਸਲਾਮ ।
	ਮਿਰਜ਼ਾ	ਸਲਾਮ ।
		ਆਉ ਜੀ ।
		ਕੀ ਹਾਲ ਏ ?
		ਜੀ ਲਗ ਗਿਆ ?
	ਬਰੂਸ ਬੰਕਰ	ਹਾਂ ਜੀ, ਬਹੁਤ ।
	ਮਿਰਜ਼ਾ	ਕੋਈ ਚੀਜ਼ ਚਾਹੀਦੀ ਏ ?
	ਬਰੂਸ ਬੰਕਰ	ਨਹੀਂ ਜੀ, ਮਿਹਰਬਾਨੀ ।

TRANSLATIONS

2.1	Sunder Lal	/nəməste/
	Ram Gopal	/nəməste/

	Sunder Lal	Come in, please.
		I'd like you to meet somebody.
		This is my friend, Ram Gopal.
		This is Bruce Bunker.
		He has just arrived from America.
	Ram Gopal	When did he come ?
	Sunder Lal	Ten days ago.
	Ram Gopal	Do you like Punjab ?
	Bruce Bunker	Yes, very much.
2.2	Bruce Bunker	/sət sɪri əkal./
	Ram Singh	/sət sɪri əkal./
		Are you an Englishman ?
	Bruce Bunker	No, sir. I am an American.
	Ram Singh	What do you do ?
	Bruce Bunker	I am in the Peace Corps.
	Ram Singh	Very good.
2.3	Bruce Bunker	/səlam./
	Mirza	/səlam./
		Come in.
		How are yon ?
		Do you like it here ?
	Bruce Bunker	Yes, sir, very much.
	Mirza	Do you need anything ?
	Bruce Bunker	No, thank you.

USAGE NOTES

2.4 One English name has been introducted into the Punjabi dialogue. Listen carefully to its pronunciation. Punjabi pronunciation patterns are different in many details from those of English. Most Punjabi speakers will find it difficult to pronounce 'Bruce Bunker' or any other foreign name in other than a Punjabi way when embedded in a Punjabi sentence. The result will sound strange to an American. Of course, Americans speaking of Punjabis in English will assimilate the name to English patterns

in the same way. The result will sound just as strange to a Punjabi.

If you desire to use any English name in a Punjabi sentence, be careful to modify its pronunciation to bring it into accord with Punjabi patterns. Your instructor can provide a model. If you do not give a Punjabi pronunciation to the name, you are very likely to give an English pronunciation to adjacent Punjabi words. That might be very unfortunate for your efforts to attain a good Punjabi pronunciation.

At the beginning of your learning, at least, when you are trying to establish new speech habits, you must be sure that every word in any Punjabi sentence is pronounced in a Punjabi way.

PRONUNCIATION

2.5 Punjabi has ten basic vowels. These will be indicated in transcription by the ten letters /i e ɛ a ɔ o u ɪ ʊ ə/. Eight of these have already occurred in the dialogues and pattern practices.

2.6 /ɪ ʊ ə/ are very nearly like the three English vowels of 'pit' 'put', and 'putt'. (Notice how the doubling of the 't' does not indicate anything about the pronunciation of the consonant, but does mark a difference in the vowel). Like Punjabi, English has a very large system of vowel sounds. All of these must be written in ordinary spelling with five letters 'a e i o u' with some help from 'y w.' That forces the use of a variety of strategems. These do the job of giving each word a characteristic spelling fairly well, but the nature of the English vowel system is concealed. For our Punjabi transcription we must use extra letters because we want to represent the pronunciation of Punjabi not only accurately, but also in a straightforward way.

Compare the following pairs of words as you have done before. Your instructor will read a Punjabi word. Then one member of the class will read the paired English word. You may hear some very minor differences in the vowels, but most of the differences will be in the consonants. You may consider that these three vowels will give you no trouble, *if* you continue to imitate your instructor's speech as meticulously as possible. Hard

work at this will polish off any problems with these three vowels easily. While you are working on these, be very careful about the tone or pitch of the word. More than anything else, English pitch patterns will make these words sound foreign. Most other mistakes will be minor if you master the Punjabi tone system.

bɪl	'bill'	pʊl	'pull'	bə́s	'bus'
jɪn	'gin'	rʊk	'rook'	kə́l	'cull'
kɪs	'kiss'	jʊlai	'July'	səb	'sub'

2.7 The four vowels /i e o u/ immediatly suggest English equivalents to most Americans. However, the matches are inaccurate and are likely to lead to trouble. Compare the following pairs of words :

ciz	'cheese'	jun	'June'
bit	'beat'	sud	'sued'
lik	'leak'	nun	'noon'
mez	'maize'	roz	'rose'
tel	'tail'	cor	'chore'
ret	'rate'	go	'go'

These four English vowels are always diphthongized. This is most obvious in the case of 'o'. If you say a word like 'go' slowly, you can feel your tongue moving upwards and your lips rounding gradually during the course of the vowel. Your neighbour can clearly see the movement of the lips. The beginning and end of the 'o' are very different. In Punjabi, this diphthongization, if present at all, is quite weak.

The other English vowels in this list are also diphthongized. In a word like 'gay,' you can feel your tongue rising but the lips do not move. It is a little harder to observe when a consonant follows, as in 'rate,' but comparison with a Punjabi pronunciation /ret/ will show the difference clearly. None of /i e o u/ are diphthongized in Punjabi the way the nearest English equivalents are. To pronounce Punjabi with the English-type diphthongized vowels gives a very foreign sound which must be avoided carefully.

2.8 Punjabi vowels are affected by the tones. As a general rule, words with high tone have shorter vowels than words with normal tone. In the following pairs of words listen for the differences of length of vowel. Then practice them being careful to

maintain the undiphthongized pronunciation while you practice the slight difference in length.

pi	pí	lu	lú
lik	lík	su	sú
tira	tíra	duja	dúra
wi	wí		
ter	tér	mor	mór
mer	mér	mori	móri
tel	jél	cor	cób
sek	séd	sok	sód

2.9 The vowel /a/ gives much less trouble than most of the others. It is very nearly like the vowel in 'father'. Any small difference can be worked out by imitating your instructor. However, the same difference in length on tone must be practiced.

ja	wa	kar	jal
já	wá	kár	jál
la	ca	bar	mal
lá	cá	bár	mál

PATTERN PRACTICE

2.10	é mere dost ne.	He is my friend.
		This is my friend.
	é ram gopal ne.	This is Ram Gopal.
	é hərdıal sí̵g ne.	This is Hardial Singh.
	é mırza ne.	This is Mirza.
	é sita ne.	This is Sita.
		She is Sita.
	ó móṇ sí̵g ne.	That is Mohan Singh.
		He is Mohan Singh.
2.11	é ne mere dost, són sí̵g.	This is my friend, Sohan Singh.
	é ne mere dost, moti.	This is my friend, Moti.
	ó ne mere dost, beg.	That is my friend, Beg.

2.12	mera na ram lal e.	My name is Ram Lal.
	mera na móŋ sɨ́g e.	My name is Mohan Singh.
	mera na din e.	My name is Din.
2.13	cá cáidi ?	Do you want tea ?
	kafi cáidi ?	Do you want coffee ?
	koi ciz cáidi ?	Do you want anything ?
2.14	dʊ́d cáida ?	Do you want milk ?
	šərbət cáida ?	Do you want fruit syrup ?
	kUj cáida ?	Do you want anything ?
2.15	dəs dɪn hoe.	Ten days ago.
	wɨ dɪn hoe.	Twenty days ago.
	tɨ́ dɪn hoe.	Thirty days ago.

2.16 In 2.10 three of the sentences have been given two translations. All the others might have. In Punjabi, we must use é or ó according to the situation and context. In comparable English sentences we must choose between 'this', 'he', 'she', and 'it'. For example, in the dialogue 2.1, it seems most natural to say 'This is my friend, Ram Gopal.' It would be perfectly understandable if you said 'He is my friend, Ram Gopal'. Still our custom is to prefer 'this' in such a context. In Punjabi, the customs determining whether you should say é or ó are quite different from anything in English. In a situation like that in dialogue 2.10, é is the proper one. In some other circumstance, ó might be better. To try to describe the usage would make it seem unduly complex, a little practice and observation will lead you to use these two words correctly.

At this time, only one point needs emphasis : the distinctions between é and ó and those between 'he', 'she', 'it', 'this' and 'that' are different. It is not possible to say simply " é means 'this'." é might be used where the best English equivalent would be any one of 'he', 'she', 'it', 'this', or 'that', or even some other entirely different expression. ó might be used where English would use any of them. Translation equivalence is very complicated and confusing. The Punjabi usage is much simpler. It will be much less confusing if you do not concern yourself very much with translations, but instead concentrate on observing the situations and contexts in which each Punjabi word is used.

2.17 Patterns 2.10 and 2.11 are polite forms. There is therefore a fundamental difference in construction between these and 2.12. How this works will become clear later when there are other patterns with which you can compare these two.

2.18 Patterns 2.13 and 2.14 are very similar, except that certain nouns (e. g. cá, kafi, səbzi) must be used in 2.13 and certain nouns in 2.14. For the present, merely learn the patterns; the explanation will come later.

In both patterns, the crucial thing at the moment is to practice the intonation patterns of the whole sentence.

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LESSON THREE

DIALOGUES

3.1	ram	nəməste ji.
	móṇ	nəməste.
		áo, kɪwẽ ae ?
	ram	són édər aɪa ?
	móṇ	nə́ĩ ji.
		ó kalɪj gɪa.
	ram	əccha ji, mérbani.
3.2	dəlip sɪ́̃g	sət sɪri əkal.
	ján sənɛl	sət sɪri əkal.
		məra nã ján sənɛl e.
		əmrika tõ aɪa.
	dəlip sɪ́̃g	áo ji,
		ɪ̃dər a jáo.
		cá pɪ́oge na ?
	ján sənɛl	nə́ĩ ji, mérbani.
		pi ke aɪã.
3.3	sita	nəməste.
	bɪmla	nəməste.
		mera nã bɪmla e.
		te ap da ?
	sita	sita.
		áo, kalɪj cə́llie.
	bɪmla	əccha.

3.1	ਰਾਮ	ਨਮਸਤੇ ਜੀ ।
	ਮੋਹਣ	ਨਮਸਤੇ ।
		ਆਉ, ਕਿਵੇਂ ਆਏ ?

	ਰਾਮ	ਸੋਹਨ ਏਧਰ ਆਇਆ ?
	ਮੋਹਣ	ਨਹੀਂ ਜੀ ।
		ਉਹ ਕਾਲਜ ਗਿਆ ।
	ਰਾਮ	ਅੱਛਾ ਜੀ, ਮਿਹਰਬਾਨੀ ।
3.2	ਦਲੀਪ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
	ਜਾਨ ਸਨੈੱਲ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
		ਮੇਰਾ ਨਾਂ ਜਾਨ ਸਨੈੱਲ ਏ ।
		ਅਮਰੀਕਾ ਤੋਂ ਆਇਆਂ ।
	ਦਲੀਪ ਸਿੰਘ	ਆਉ ਜੀ, ਅੰਦਰ ਆ ਜਾਉ ।
		ਚਾਹ ਪੀਉਗੇ ਨਾ ?
	ਜਾਨ ਸਨੈੱਲ	ਨਹੀਂ ਜੀ, ਮਿਹਰਬਾਨੀ ।
		ਪੀ ਕੇ ਆਇਆਂ ।
3.3	ਸੀਤਾ	ਨਮਸਤੇ ।
	ਬਿਮਲਾ	ਨਮਸਤੇ ।
		ਮੇਰਾ ਨਾਂ ਬਿਮਲਾ ਏ ।
		ਤੇ ਆਪ ਦਾ ?
	ਸੀਤਾ	ਸੀਤਾ ।
		ਆਉ, ਕਾਲਜ ਚੱਲੀਏ ।
	ਬਿਮਲਾ	ਅੱਛਾ ।

TRANSLATIONS

3.1	Ram	/nəməste ji./
	Mohan	/nəməste./
		Come in. What can I do for you ?
	Ram	Did Sohan come here ?
	Mohan	No, he has gone to the college.
	Ram	Thank you.
3.2	Dalip Singh	/sət sɪri əkal./
	John Snell	/sət srri əkal./
		My name is John Snell.
		I am from America.

	Dalip Singh	Come in, please.
		You will have some tea, won't you ?
	John Snell	No, thank you.
		I have just had some.
3.3	Sita	/nəməste./
	Bimla	/nəməste./
		My name is Bimla.
		What is yours ?
	Sita	Sita.
		Let's go to the college.
	Bimla	Fine.

USAGE NOTES

3.4 Introductions tend to be very much more casual in Punjab than in America. In the villages, in particular, formal introductions are seldom given. Often a conversation will go on for some time before the name of a visitor is mentioned. With foreigners, however, introductions are somewhat more common.

3.5 Tea is offered to guests at any time of day. It is good etiquette to refuse it once. Generally you will end up drinking it anyway in spite of your refusal, which will, of course, be taken only as politeness.

PRONUNCIATION

3.6 The Punjabi sounds /g j d b/ are voiced. This means that the vocal cords vibrate during their pronunciation. This distinguishes them from /k c t p/ which are unvoiced, that is, there is no vibration of the vocal cords.

English 'k c t p' and 'g j d b' differ mainly in that one set is usually aspirated and the other never. For some speakers 'g j d b' are voiced. For others, they are not. For the latter, the major distinguishing features are the lack of aspiration and the

weaker pronunciation. Even when English 'g j d b' are voiced, they are usually weakly voiced. We tend to start weak voicing in the middle of the first 'b' in 'bob' and to drop the voicing gradually during the second 'b.'

Such a prounciation of Punjabi is generally quite unacceptable. The voicing of /g j d b/ should be strong and extend throughout the consonant. It will require practice to get a sufficiently strong voicing in initial and final /g j d b/. The following are some words for practice. Pronounce them after your instructor, imitating him closely.

/goli gák gop gara gɪl gə̃d geri gori gəd jĩd jor jali jél jəs jula jok jɪs dur dɪn der dursa deg dag di da dóri boli boki bəs ber beg bag bori bari

/sag dag rog kag lag nag log nɪg əg soj mɔj rəj kój bá̃j sá̃j cəj kəj ləj rɪ́j kəd sud sád nĩ́d rõd dõd cõd təd modi hõd lób səb rób cób láb sáb jeb seb ə̃b/

3.7 The distinction between /g j d b/ and /k c t p/ is often a difficult one for Americans to hear. Unaspirated voiceless stops are generally heard as /g j d b/. Part of the reason is that we do not rely very heavily on voicing to distinguish sounds in English.

In addition, in Punjabi the tones on the following or the preceding vowels also change the voicing of the stops slightly. It is therefore important to practice with words having both tones.

Your instructor will pronounce the following pairs of words sometimes in the order shown and sometimes in the opposite order. Listen carefully for the difference. Then practice imitating his pronunciation.

/gar kar jor cor dal tal bol pol
sak sag cor jor də̃d tə̃d bir pir
cʊk cʊg cəm jəm tar dar pok bok
gol kol jali cali kəd kət pali bali
gol kol jus cus rət rəd par bar/
/gál kál cál jál dé té pó bója
kó gó cá já tɪ́ra dʊ́ra bɔ́ pɔ́/

3.8 There is no sound in Punjabi like the consonant 'r' in most English dialects. The letter r has, therefore, been free to be used for some Punjabi sound which has no close match in American

English. This is a tongue-tip trill /r/ which you have been hearing from the very first dialogue. The closest English equivalent, sometimes called "rolled r," is a special sound occasionally used in place of 'r' in signing or in answering the telephone (in 'thr-r--ree) While closer than the normal English 'r' in 'rub' or 'burr,' even this kind of "rolled r" is not an entirely satisfactory equivalent for Punjabi /r/.

You will have to learn /r/ by imitating your instructor's pronunciation. This following are good words for practice :

/rat	táru	tar
rok	tari	car
rət	mori	kár
rá	lari	ár
ró	kári	mór
ris	sari	kər/

3.9 Using a letter like r for a Punjabi sound quite different from its usual English value is a quite normal procedure. We saw the same thing in Lesson 1 with /k t p/, all of which are very different from 'k t p.' Actually, of course, no Punjabi sound precisely matches any English one. Some are close; some are fair approximations; some just do not match at all. For example, there is nothing in Punjabi to match English 'th' either in 'ether' or in 'either.' We will later see additional Punjabi sounds which are totally different from anything in English. But do not allow yourself to be so impressed by the few which are obviously and radically different that you forget that there are real and significant differences between *all* Punjabi sounds and any similar English sounds.

Why then do we attempt to transcribe Punjabi with the familiar English alphabet at all ? Simply because that is the easy way. It would be laborious to learn a set of totally new marks. The tranditional ways or writing Punjabi will not serve our needs because they do not always indicate the pronunciation exactly and straightforwardly. Some way of calling attention to features of pronunciation is useful, and transcription seems to be the best.

Transcriptions in the English alphabet can be misleading if you forget one thing : They are *not* an attempt to show the pronunciation of Punjabi sentences in English terms. Use them

only to remind you of what you have heard. Get the proper pronunciation by listening to your instructor and imitating him. Do not attempt to guess at it from transcription until all features of Punjabi pronunciation have become thoroughly familiar and you are already able to speak accurately and fluently.

There is, however, one way in which these transcriptions are very meaningful. Whenever a given letter, say /r/ is used it *always* means the same sound—not physically the same, but functionally the same. In a Punjabi frame of reference, every item transcribed with /r/ has a functionally identical sound in it. Every Punjabi /r/ is equivalent to every other Punjabi /r/. This is true whether the /r/ sound alike to an ear accustomed to American English or not. A Punjabi r would not be functionally equivalent to any English sound, even if it were physically precisely the same, since they work in different ways in different systems. The transcription is designed solely to represent Punjabi in its own terms, not to make any comparisons with English. The familiar letter-forms are used merely as a matter of convenience.

PATTERN PRACTICE

3.10	ó kalıj gıa e.	He has gone to the college.
	ó šẽ́r gıa e.	He has gone to the city.
	ó édər gıa e.	He has gone this way.
	ó ə̃dər gıa e.	He has gone inside.
3.11	ó kalıj gıa e ?	Has he gone to the college ?
	són kalıj gıa e ?	Has Sohan gone to the college ?
	són ə̃dər gıa e ?	Has Sohan gone inside ?
3.12	édər a jáo.	Come here, please.
	ə̃dər a jáo.	Come in, please.
	bár a jáo.	Come outside, please.
3.13	són édər aıa ?	Did Sohan come here ?
	ó édər aıa ?	Did he come here ?
	ó ə̃dər aıa ?	Did he come inside ?

3.14	əmrika tõ aɪã.	I am from America.
	pə̃jab tõ aɪã.	I am from Punjab.
	dɪlli tõ aɪã.	I am from Delhi.
3.15	əmrika tõ ae ne.	He is from America.
	pə̃jab tõ ae ne.	He is from Punjab.
	pakɪstan tõ ae ne.	He is from Pakistan.
3.16	áo, šə́r cə́llie.	Let's go to the city.
	áo, ə̃dər cə́llie.	Let's go inside.
	áo, bár cə́llie.	Let's go outside.

3.17 The only difference between the patterns of 3.10 and 3.11 is in the intonation. Listen to this carefully as your instructor pronounces these sentences, and practice the intonation thoroughly.

LESSON FOUR

DIALOGUES

4.1	móṇ sɪ́g	áo ji, éthe a jáo.
		khane nal cá pɪoge ?
	ján	ji.
	móṇ sɪ́g	phʊlka hoṛ lə́ge ?
	ján	ji bəs.
	móṇ sɪ́g	səbzi ?
	ján	hã, kʊj.
	móṇ sɪ́g	methi kɪ góbi ?
	ján	methi.
4.2	ram lal	khana kháoge ?
	ján	nə́ĩ ji.
		kha ke aɪã.
	ram lal	cá te pɪ́oge ?
	ján	əccha.
4.3	mɪrza	áo, khana tɪar e.
		sag lə́ge na ?
	ján	hã ji.
	mɪrza	é mã́ di dal e.
	ján	əccha, kʊj de dɪ́o.
	mɪrza	mas wi lə́.
		mɪrcã bə́t nə́ĩ.
	ján	əccha ji.
4.4	səntokh sɪ́g	sət sɪri əkal.
	ján	sət sɪri əkal.
	səntokh sɪ́g	é mera kaka e, hərdɪal.
		khalsa səkule jãda e.
		éna nu mɪlo.
		é mere dost ne, ján səmɪth.
		əmrika tõ ae ne.

ján	kɪs kəlas wɪc.
hərdɪal	chewĩ wɪc.
ján	sekul kɪnni dur e ?
hərdɪal	tɪn mil.
ján	kɪwẽ jaida ?
hərdɪal	saikəl te.

4.1	ਮੋਹਨ ਸਿੰਘ	ਆਉ ਜੀ, ਏਥੇ ਆ ਜਾਉ ।
		ਖਾਣੇ ਨਾਲ ਚਾਹ ਪੀਉਗੇ ?
	ਜਾਨ	ਜੀ ।
	ਮੋਹਣ ਸਿੰਘ	ਫੁਲਕਾ ਹੋਰ ਲਉਗੇ ?
	ਜਾਨ	ਜੀ ਬਸ ।
	ਮੋਹਣ ਸਿੰਘ	ਸਬਜ਼ੀ ?
	ਜਾਨ	ਹਾਂ, ਕੁਝ ।
	ਮੋਹਣ ਸਿੰਘ	ਮੇਥੀ ਕਿ ਗੋਭੀ ?
	ਜਾਨ	ਮੇਥੀ ।
4.2	ਰਾਮ ਲਾਲ	ਖਾਣਾ ਖਾਉਗੇ ?
	ਜਾਨ	ਨਹੀਂ ਜੀ ।
		ਖਾ ਕੇ ਆਇਆਂ ।
	ਰਾਮ ਲਾਲ	ਚਾਹ ਤੇ ਪੀਉਗੇ ?
	ਜਾਨ	ਅੱਛਾ ।
4.3	ਮਿਰਜ਼ਾ	ਆਉ, ਖਾਣਾ ਤਿਆਰ ਏ ।
		ਸਾਗ ਲਉਗੇ ਨਾ ?
	ਜਾਨ	ਹਾਂ ਜੀ ।
	ਮਿਰਜ਼ਾ	ਇਹ ਮਾਂਹ ਦੀ ਦਾਲ ਏ ।
	ਜਾਨ	ਅੱਛਾ, ਕੁਝ ਦੇ ਦਿਉ ।
	ਮਿਰਜ਼ਾ	ਮਾਸ ਵੀ ਲਉ ।
		ਮਿਰਚਾਂ ਬਹੁਤ ਨਹੀਂ ।
	ਜਾਨ	ਅੱਛਾ ਜੀ ।

4.4 ਸੰਤੋਖ ਸਿੰਘ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।

ਜਾਨ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।

ਸੰਤੋਖ ਸਿੰਘ ਇਹ ਮੇਰਾ ਕਾਕਾ ਏ, ਹਰਦਿਆਲ ।
ਖਾਲਸਾ ਸਕੂਲ ਜਾਂਦਾ ਏ ।
ਇਹਨਾਂ ਨੂੰ ਮਿਲੋ ।
ਇਹ ਮੇਰੇ ਦੋਸਤ ਨੇ, ਜਾਨ ਸਮਿਥ ।
ਅਮਰੀਕਾ ਤੋਂ ਆਏ ਨੇ ।

ਜਾਨ ਕਿਸ ਕਲਾਸ ਵਿਚ ?

ਹਰਦਿਆਲ ਛੇਵੀਂ ਵਿਚ ।

ਜਾਨ ਸਕੂਲ ਕਿੰਨੀ ਦੂਰ ਏ ?

ਹਰਦਿਆਲ ਤਿਨ ਮੀਲ ।

ਜਾਨ ਕਿਵੇਂ ਜਾਈਦਾ ?

ਹਰਦਿਆਲ ਸਾਈਕਲ ਤੇ ।

TRANSLATIONS

4.1 Mohan Singh Come in. Come here.
Will you have tea with your dinner ?

John Yes, please.

Mohan Singh Will you have another /phulka/ ?

John No, thanks.

Mohan Singh Vegetables ?

John Yes, a little.

Mohan Singh /methi/ or cauliflower ?

John /methi/.

4.2 Ram Lal Will you have dinner ?

John No, thank you.
I have just eaten.

Ram Lal You will have tea, of course ?

John Yes.

4.3	Mirza	Come, dinner is ready.
		Will you have some /sag/?
	John	Yes, indeed.
	Mirza	This is mã di dal.
	John	Fine; give me a little.
	Mirza	Have some meat, too.
		There isn't much chilli.
	John	All right, thank you.
4.4	Santokh Singh	sət sɪri əkal.
	John	sət sɪri əkal.
	Santokh Singh	This is my son, Hardial.
		He goes to the Khalsa School.
		I would like you to meet him.
		This is my friend, John Smith.
		He is from America.
	John	What class are you in ?
	Hardial	Sixth.
	John	How far is the school ?
	Hardial	Three miles.
	John	How do you go ?
	Hardial	By cycle.

USAGE NOTES

4.5 In 4.4 note the contrast between é mere kaka e. hərdɪal. and the polite form é mere dost ne, ján səmɪth. .

4.6 The staple food in most Punjabi families is some kind of bread. phʊlka is neither the most ordinary nor the fanciest. With this is usually served some kind of vegetable, collectively, səbzi . There are many kinds. Some like góbi 'cauliflower' are familiar in America, though often prepared somewhat differently. Others like methi , a kind of greens, are not known in the West. sag is another vegetable preparation unknown to Americans. Some kind of legume preparation is also commonly served. These are generally known as dal . There are many kinds, most of them

common English names. mã di dal is one kind. Meat, mas, is eaten only occasionally, but of course more often when there is company.

PRONUNCIATION

4.7 Punjabi k c t p are unaspirated. Similar sounds followed by rather strong aspiration also occur. We will write the aspiration h , and the aspirated sounds, therefore, kh ch th ph .

Punjabi kh ch th ph are more nearly like English 'k c t p' than are Punjabi k c t p . Remember, however, that there is also another very important difference between t and 't,' in that the Punjabi sound is dental. th is also dental, and thus differs strongly from English 't' in this respect. In practicing words with th be careful to force the tongue forward against the back of the teeth.

The difference between k c t p and kh ch th ph very frequently distinguishes words in Punjabi, and must therefore be carefully observed and maintained. The following are a few such pairs of words. Listen to your instructor pronounce them. After a bit of such listening practice, he will give you various words from this list to identify as aspirated or unaspirated.

pəl	phəl	tal	thal	kət	khət
pol	phol	tək	thək	kar	khar
pis	phis	sət	səth	lək	ləkh
lep	leph	mɪt	mɪth	sʊk	sʊkh

After some practice listening, repeat these words after your instructor, carefully imitating his pronunciation. Note that though English 'k t p' are aspirated, the degree of aspiration is not exactly the same as in Punjabi. Therefore, some care in imitation is needed.

4.8 The following words should be used for additional practice with k t p and kh th ph :

pəri	pol	phɪr	pi	phita	phal
pó	phé	pap	phal	pita	pota
tari	thəp	tol	tirə	thʊk	thã
pat	topa	tik	taj	tor	tã

kəm	káda	khali	kó	kita	khətəm
khá	khol	kol	kar	khəbər	khól
cup	pap	rup	nepha	napi	topa
həphɪa	kəpṛa	kʊlphi	japɪa	nepre	dipa
hɪt	sathõ	jat	sət	jito	éthe
rat	sita	óthõ	teti	bɔ́t	jɪt
ɪk	wəkh	lekh	dʊkh	jok	sak
akhər	kaləkh	cik	sʊkna	səkda	cʊka
car	che	cə́wi	cup	chəwi	chɪl
cər	co	chɪp	chɪn	cik	cʊg
kuc	bəc	wɪch	boc	jac	səc
naca	hochi	socɪa	bachã	pəcɪa	rəcɪa

4.9 What we have transcribed as w may have struck you as being two different sounds. One is more less reminiscent of English 'v,' the other more nearly like English 'w.' To an American ear, these are sharply distinct, and it seems a bit ridiculous to transcribe them with the same symbol. However, for most speakers of Punjabi there is no such clear distinction. Many, indeed, are totally unaware that they use two different pronunciations. It may take a very considerable effort to convince some Indians that they do.

The reason for this rather puzzling state of affairs may be seen as soon as the use of the two sounds is investigated. The details differ from one speaker to another, so your instructor's speech may not be exactly as here described, but the following is typical. Before the vowels i e ɛ ɪ, the w is 'v'-like. Before a ɔ o u ə ʊ, the w is more 'w'-like. The two pronunciations cannot occur before the same vowel. It is therefore totally impossible to find any two words that differ only in that one has a 'v'-like sound and the other a 'w'-like. There is nothing in the Punjabi language which makes it worthwhile for a speaker to learn this distinction.

This is exactly comparable to the situation in English that we have noted. English 'pin' and 'spin' have two very different sounds. Yet any normal American will think of them as one: 'p.' This is because, when initial in a word, only ph -like sounds occur, but when following an 's,' only p -like sounds occur. If you examine all the other places in English words, you

will find that in each place only one type of 'p' occurs. Thus, there cannot be a pair of words in English differentiated only by the fact that one has a ph -like sound and the other a p -like sound. Nothing forces the average American to learn to hear the difference, and he is therefore completely confident that the 'p' in 'pin' and the 'p' in 'spin' are exactly the same. Indeed, he tends to think it quite ridiculous to raise the question at all. In a sense he is right : the two sounds are functionally exactly equivalent in English, they are both 'p,' and that is what really matters.

It was for this reason that some special care had to be taken in practicing Punjabi words with p and with ph . This difference is crucial in Punjabi, as may be seen from the existence of such pairs as pəl and phəl. Every Punjabi speaker makes this difference, having learned it fairly early in life. He makes it as consistently as he makes any other distinction. We must also make this distinction if our Punjabi is to sound right, and sometimes simply if we are to be understood at all.

It is not a question of either sound being a new one. Both, or very near approximations to both, occur in English. The problem is rather that these two sounds are used quite differently in the two languages. New sounds are often nowhere near as much trouble in the long run as new uses of old sounds.

For a Punjabi speaker learning English, the difference between 'v' and 'w' is just as difficult as is that between p and ph for the American. It is not that these sounds do not occur in Punjabi - fairly close approximations do - but that these sounds are distinctive in English, but non-distinctive in Punjabi. An Indian learning English will have to drill extensively with pairs of words like 'vine' and 'wine', 'vest' and 'west', etc.

Americans learning Punjabi will perhaps never get over hearing the difference between 'v'-like and 'w'-like varieties of w, but they must learn to overlook it. It has no functional significance in the language. If it is not ignored, it merely imposes a profitless burden on the hearer. Americans must also build up the habit of selecting automatically the proper pronunciation of w for any given context. Only practice - imitation and drill - can do this. But with enough drill, it can become quite natural.

4.10 In Punjabi, vowels may be either nasalized or non-nasalized. There are many pairs of words where this is the only

distinguishing factor. The following will illustrate. First listen to your instructor's pronunciation. Later carefully imitate until you can make the difference easily and accurately.

la	lã	ta	tã
ja	jã	ka	kã
was	wãs	lu	lũ
he	hẽ	sɔ	sɔ̃

The following are additional words for practice. Be particularly careful to get the tones right as you practice nasalized vowels.

tori	lokĩ	tola	niti	jitã	sita
pite	nitã	ẽdrõ	rɔ̃	rũ	jaĩ
la	bárõ	sathõ	purʌ	dúra	cali
tí	tĩ	rə́i	rə́ĩ	suti	lə́ĩ
jutti	juttĩ	hali	halĩ	tera	terã

PATTERN PRACTICE

4.11 səbzi hor lɔ́ge ? Will you have more vegetables ?
cá hor lɔ́ge ? Will you have more tea ?
dǘd hor lɔ́ge ? Will you have more milk ?

4.12 cá kɪ dud ? Tea or milk ?
cá kɪ kafi ? Tea or coffee ?
gɔ́bi kɪ methi ? Cauliflower or methi ?

4.13 kha ke aɪã. I have eaten.
pi ke aɪã. I have drunk.
tʊr ke aɪã. I came on foot.

4.14 cá te píoge ? You will have tea, of course ?
dǘd te píoge ? You will have milk, of course ?
khana te kháoge ? You will have dinner, of course ?

4.15 mɪrcã bɔ́t nə́ĩ. Not much chili.
gərmi bɔ́t nə́ĩ. It's not very hot.
dǘd bɔ́t nə́ĩ. There's not much milk.

4.16. khalsa kalıj jā̃da e. He goes to Khalsa College.
sәkule jā̃da e. He goes to school.
bár jā̃da e. He goes outside.

4.17. bәzar jā̃di e. She goes to the bazar.
sәkule jā̃di e. She goes to school.
šḗr jā̃di e. She goes to the city.

4.18 Note the variety of translations given for 4.13 and 4.15. /gәrmi bɔ́t nɑ̃́ĩ./might be translated rather literally as 'There is not much heat', but we would be very much more likely to say 'It's not very hot.' /kha ke aıā̃./might be translated literally as 'Having eaten I came.' However, we would never say it that way. Perhaps, the closest would be something like 'I ate just before I came.' In many situations 'I have already eaten.' or something like that would be the natural thing to say where one might say/kha ke aıā̃/in Punjabi. If/kha/means 'eat' and /pi/ means 'drink,' what would you guess as to the literal meaning of /tʊr/ ?

4.19 Notice the difference between /cá te pıoge ?/ and /cá pıoge ?/. They have been translated differently, but that is not much real help. Each of them could have been translated several different ways. Indeed, both could have been translated exactly alike and still be quite correct. The real clue to the difference is in the dialogues. In 1.2 /cá pıoge ?/ is used as the first invitation. /cá te pıoge ?/ would not normally be used in this situation. In 4.2 John has just turned down an invitation to eat. (Notice that /khana khɑ́oge ?/ is parallel in form to /cá pıoge ?/). Ram Lal then says /cá te pıoge ?/ setting the second invitation off against the first refusal. Perhaps the idea is best given by a long paraphrase : 'Well then, if you won't eat, you certainly will drink, won't you ?' Except that, this paraphrase suggests impatience bordering on impoliteness, whereas /cá te pıoge ?/ is quite polite.

4.20 Patterns 4.16 and 4.17 are used either for actual present or for habitual action. 'He goes to school' or 'He is going to school' will both translate /sәkᵘle jā̃da e./, depending, of course, on the context and situation.

LESSON FIVE

DIALOGUES

5.1	gák	nəməste.
	dukandar	nəməste ji.
		ɗo ji, ki cáida ?
	gák	kuj sɔ̃tre cáide ne.
		kɪwẽ dɪtte ne ?
	dukandar	bɔ́t səste ne ji.
		do rupe dərjən.
	gák	nɔ́ĩ, é te bɔ́t mɛ̃́ge ne.
	dukandar	cəlo, tusĩ ɪk rupɪa əssi pese de dɪ́o.
	gák	əccha.
5.2	gák	taze ɔ̃b he ne ji ?
	dukandar	ji hã, əj i ae ne.
		á sɔ̃duri ne, bɔ́t əcche.
	gák	kɪwẽ lae ne ?
	dukandar	tɪn rupe kɪllo.
	gák	mɛ̃ te do rupe dɪ́ãga.
		kɔ́l ene tõ ləe sən.
	dukandar	əccha ji, ap di mərzi.
		á lɔ́.
5.3	gák	ɔ́ kele wəkhaɪo.
	dukandar	á lɔ́, bɔ́t cɔ̃ge ne.
	gák	kɪwẽ dɪtte ?
	dukandar	ɪk rupe dərjən.
	gák	é te bɔ́t mɛ̃́ge ne.
		mɛ̃ te pɔ̃já pese dɪ́ãga.
	dukandar	cəlo ji, nəbbe səɭ.
	gák	səttər lɔ́ge ?
	dukandar	əccha.

5.1	ਗਾਹਕ	ਨਮਸਤੇ ।
	ਦੁਕਾਨਦਾਰ	ਨਮਸਤੇ ਜੀ ।
		ਆਉ ਜੀ, ਕੀ ਚਾਹੀਦਾ ?
	ਗਾਹਕ	ਕੁਝ ਸੰਤਰੇ ਚਾਹੀਦੇ ਨੇ ।
		ਕਿਵੇਂ ਦਿੱਤੇ ਨੇ ?
	ਦੁਕਾਨਦਾਰ	ਬਹੁਤ ਸਸਤੇ ਨੇ ਜੀ ।
		ਦੋ ਰੁਪੈ ਦਰਜਨ ।
	ਗਾਹਕ	ਨਹੀਂ, ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੇ ਨੇ ।
	ਦੁਕਾਨਦਾਰ	ਚਲੋ, ਤੁਸੀਂ ਇਕ ਰੁਪਿਆ ਅੱਸੀ ਪੈਸੇ ਦੇ ਦਿਉ ।
	ਗਾਹਕ	ਅੱਛਾ ।
5.2	ਗਾਹਕ	ਤਾਜ਼ੇ ਅੰਬ ਹੈ ਨੇ ਜੀ ?
	ਦੁਕਾਨਦਾਰ	ਜੀ ਹਾਂ, ਅਜ ਈ ਆਏ ਨੇ ।
		ਆ ਸੰਦੂਰੀ ਨੇ,
		ਬਹੁਤ ਅੱਛੇ ।
	ਗਾਹਕ	ਕਿਵੇਂ ਲਾਏ ਨੇ ?
	ਦੁਕਾਨਦਾਰ	ਤਿੰਨ ਰੁਪੈ ਕਿੱਲੋ ।
	ਗਾਹਕ	ਮੈਂ ਤੇ ਦੋ ਰੁਪੈ ਦਿਆਂਗਾ ।
		ਕਲ ਏਨੇ ਤੋਂ ਲਏ ਸਨ ।
	ਦੁਕਾਨਦਾਰ	ਅੱਛਾ ਜੀ, ਆਪ ਦੀ ਮਰਜ਼ੀ।
		ਆ ਲਉ ।
5.3	ਗਾਹਕ	ਔਹ ਕੇਲੇ ਵਿਖਾਇਉ ।
	ਦੁਕਾਨਦਾਰ	ਆ ਲਉ, ਬਹੁਤ ਚੰਗੇ ਨੇ ।
	ਗਾਹਕ	ਕਿਵੇਂ ਦਿੱਤੇ ?
	ਦੁਕਾਨਦਾਰ	ਇਕ ਰੁਪੈ ਦਰਜਨ।
	ਗਾਹਕ	ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੇ ਨੇ ।
		ਮੈਂ ਤੇ ਪੰਜਾਹ ਪੈਸੇ ਦਿਆਂਗਾ ।
	ਦੁਕਾਨਦਾਰ	ਚਲੋ ਜੀ, ਨੱਬੇ ਸਹੀ ।
	ਗਾਹਕ	ਸੱਤਰ ਲਉਗੇ ?
	ਦੁਕਾਨਦਾਰ	ਅੱਛਾ ।

TRANSLATION

5.1	Customer	/nəməste./
	Shopkeeper	/nəməste/, sir.
		Come in. What would you like ?
	Customer	I want some oranges.
		What's the price ? (Lit. 'How are they given ?')
	Shopkeeper	They are very cheap, sir.
		Two rupees a dozen.
	Customer	No, they are too expensive.
	Shopkeeper	Well then, you may give me one eighty.
	Customer	O. K.
5.2	Customer	Do you have fresh mangoes ?
	Shopkeeper	Yes sir, they just came today.
		These are Sanduris. Very good.
	Customer	How are they sold ?
	Shopkeeper	Three rupees a kilo.
	Customer	I will give only two rupees.
		Yesterday I bought some for that much.
	Shopkeeper	All right, sir, as you please,
		Have these.
5.3	Customer	Show me those bananas.
	Shopkeeper	Here they are. They are very good.
	Customer	How do you sell them ?
	Shopkeeper	One rupee a dozen.
	Customer	That's very expensive,
		I will give fifty paisas.
	Shopkeeper	All right. Ninety is enough.
	Customer	Will you take seventy ?
	Shopkeeper	O. K.

USAGE NOTES

5.4 In Punjab, shops are generally small and specialized.

These three dialogues deal with fruit shops. Ordinarily vegetables will be sold in different shops. Moreover, it is quite usual to have a number of fruit shops together. The vegetable shops will also be together at another place, perhaps not for away. Grain merchants may be on another street. Some fruit sellers well be in regular shops. Others will be in stalls in the fruit market, a large building usually put up and maintained by the city. A few will simply do business from the street or sidewalk.

It is quite customary to bargain a bit. Women tend to do so more than men, with the result that the shopkeeper starts higher to allow more bargaining space. Bargaining does not set the price. Rather it is something of a brief ritual leading up to agreement at a pretty generally understood going price in the market at that season. Do not overdo haggling in the market. On the other hand, do not accept the shopkeeper's first price. Find out something of the local price structure at the time, and then bargain until the price is in line. Shopping around from one seller to another will help give the needed information.

5.5 You will find a variety of fruit in the markets at various seasons. Some will be familiar. Others, like mangoes /ə̃b/, are occasionally seen in the United States. Still others will be totally strange. When you get to Punjab go on exploring in the markets. Ask about anything you see that you don't know. It will be worthwhile getting acquainted with all the fruits and vegetables in use.

There are two kind of oranges in Punjab, /sə̃tra/ and /narə̃gi/. Though they are quite distinct, English calls them both 'oranges.' Most American oranges are /narə̃gi/ rather than /sə̃tra/. /sə̃tre/ peel more easily and have different, sweeter flavour.

There are many varieties of mangoes /ə̃b/. The names vary from place to place. They differ in size, colour, shape, flavour, and of course, price. If you don't like them the first time you try them, try again. You may have got one of the poor varieties the first time ! In the same way there are several varieties of bananas, some quite different from that familiar in America. They also differ greatly in price.

PRONUNCIATION

5.6 Punjabi has both single and double consonants. Double consonants are held longer than single. Some pairs of words are distinguished only by the length of a consonant. There are not many such pairs. Nevertheless, it is important to pronounce the double consonants correctly, because otherwise the word may not be recognized.

Double consonants are not distinctive in spoken English. 'Nil' and 'mill' rime exactly. In spelling, doubling of consonant letters is used most commonly to indicate something about the vowels. Thus 'hoping' and 'hopping' differ in the vowels, not in the consonants. Because you are accustomed to reading 'p' and 'pp' alike, it is easy to overlook the difference when you work on Punjabi. This is another reason to depend on your hearing of the instructor's pronunciation rather than on reading the transcriptions. Wherever we write a Punjabi word with a double consonant it should warn you to listen carefully for feature which is unfamiliar to most Americans.

The following words should be carefully practiced. First listen to your instructor's pronunciation as he reads the list through. Then imitate his pronunciation. He will provide a model. At first say them only immediately after hearing him.

sədi	səddi	kəma	kəmmi
cUkIa	cUkkIa	kuca	kəcca
baki	bəkki	wádu	bə́dda
jati	jUtti	bəja	bə́jja
cabi	cəbbi	lóbi	lə́bbi
lepi	ləppi	kasi	kəssi
naci	nəcci	kuli	kUlli

5.7 The vowel /æ/ is rather similar to 'a' in 'man.' For /ɔ/ the closest English approximation is 'aw' in 'saw.' This is better in British English than in American, but not really close enough in either. Both should receive some practice. The following words will be useful :

/kæ	jæ	lɛ́	læ	rɛ̂	kɛ́
sæ	nǽr	lɛ́r	tær	ɣɛ́r	mǽra
péra	pɔsa	pǽli	pɛ̃d	bɛ́de	wæri/

kɔ́	jɔ	lɔ́	cɔ	nɔ	rɔ́
kɔr	pɔ́r	tɔr	cɔr	dɔr	mɔ́ri
bɔ́t	gɔl	dɔn	cɔdā̃	tərɔ́	dɔn
lɛ̃	hɛ̃	sɔ̃̀	gɔ̃	sɔ̃	jɔ̃

PATTERN PRACTICE

5.8	ɪk sɔ̃tra cáida e.	I want one orange.
	ɪk ɔ̃b cáida e.	I want one mango.
	ɪk kela cáida e.	I want one banana.
5.9	kʊj sɔ̃tre cáide ne.	I want some oranges.
	kʊj ɔ̃b cáide ne.	I want some mangoes.
	kʊj kele cáide ne.	I want some bananas.
	kʊj phəl cáide ne.	I want some fruit.
5.10	do rʊpɛ dərjən.	Two rupees a dozen.
	səwa do rʊpɛ dərjən.	Two and a quarter rupees a dozen.
	tɪn rʊpɛ kɪllo.	Three rupees a kilo.
5.11	ó te bɔ́t mɛ̃ge ne.	Those are really too expensive.
	é te bɔ́t səste ne.	These are very cheap.
5.12	mɛ̃ te ɪk rʊpɪa dɪ́ā̃ga.	I will give only one rupee.
	mɛ̃ te səttər pɛse dɪ́ā̃ga.	I will give only seventy paisas.
	mɛ̃ te wí pɛse dɪ́ā̃ga.	I will give only forty paisas.
	mɛ̃ te nəbbe pɛ̀se dɪ́ā̃ga.	I will give only ninety paisas.
5.13	mɛ̃ te əssi pɛse dɪ́ā̃gi.	I will give only eighty paisas.
	mɛ̃ te tí pɛse dɪ́ā̃gi.	I wiil give only thirty paisas.
	mɛ̃ te səwa tɪn rupɛ dɪ́ā̃gi.	I will give only three and a quarter rupees.

5.14 Patterns 5.11, 5.12 and 5.13 all contain /te/. All of them to be used only when these sentences are set off against some other statement. Compare /bɔ́t səste ne ji./ and /nɔ́ĩ, é te bɔ́t mɛ̃ge ne./ in dialogue 5.1. Practice these same patterns with /te/ omitted.

5.15 Pattern 5.12 would be used by a male speaker. Pattern 5.13 would be used by a female speaker. The two are otherwise exactly identical.

DIALOGUES

6.1	gák	nəməste.
	həlwai	nəməste ji.
		áo ji, ki cáida ?
	gák	jəlebiã kɪwẽ ne ?
	həlwai	səwa rʊpɛ kɪllo.
	gák	te bərfi ?
	həlwai	sáḍe tɪn rʊpɛ.
	gák	jəlebiã taziã ne ?
	həlwai	ji, hʊṇe kə́ḍḍiã ne.
	gák	əccha, ɪk kɪllo dɪ́o.
		ṭokri wɪc pa dɪ́o.
	həlwai	əccha ji.
6.2	gák	á ləḍḍu cə̃ge ne ?
	həlwai	ji, kə́l bəṇae sən.
		kəlakə̃d wi tazi e.
	gák	kɪwẽ e ?
	həlwai	tɪn rʊpɛ kɪllo.
	gák	é te bɔ́t mɛ̃́gi e.
	həlwai	dʊ́d bɔ́t mɛ̃́ga e ji.
	gák	nə́ĩ, pɔṇe tɪn lɛ lɔ́.
	həlwai	əccha, jɪwẽ ap di mərzi.
6.3	sʊrĩdər	məṭhɪai wi lɔ́ na.
	ján	əccha.
	sʊrĩdər	é peṭha e.
		əsĩ ap bəṇaɪa e.
	ján	bɔ́t mɪṭṭha e.
	sʊrĩdər	te é məṭṭhiã ne.
		nəmək waliã ne.

	ján	é ṭhik ne.
	sʊrĩdər	paṇi lɔ́ge ?
		bɔ́t thə́ḍa e.
	ján	ji.

6.1	ਗਾਹਕ	ਨਮਸਤੇ ।
	ਹਲਵਾਈ	ਨਮਸਤੇ ਜੀ ।
		ਆਉ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?
	ਗਾਹਕ	ਜਲੇਬੀਆਂ ਕਿਵੇਂ ਨੇ ?
	ਹਲਵਾਈ	ਸਵਾ ਰੁਪੈ ਕਿੱਲੋ ।
	ਗਾਹਕ	ਤੇ ਬਰਫੀ ?
	ਹਲਵਾਈ	ਸਾਢੇ ਤਿੰਨ ਰੁਪੈ ।
	ਗਾਹਕ	ਜਲੇਬੀਆਂ ਤਾਜ਼ੀਆਂ ਨੇ ?
	ਹਲਵਾਈ	ਜੀ, ਹੁਣੇ ਕੱਢੀਆਂ ਨੇ ।
	ਗਾਹਕ	ਅੱਛਾ, ਇਕ ਕਿੱਲੋ ਦਿਉ ।
		ਟੋਕਰੀ ਵਿਚ ਪਾ ਦਿਉ ।
	ਹਲਵਾਈ	ਅੱਛਾ ਜੀ ।
6.2	ਗਾਹਕ	ਆਹ ਲੱਡੂ ਚੰਗੇ ਨੇ ?
	ਹਲਵਾਈ	ਜੀ, ਕਲ ਬਣਾਏ ਸਨ ।
		ਕਲਾਕੰਦ ਵੀ ਤਾਜ਼ੀ ਏ ।
	ਗਾਹਕ	ਕਿਵੇਂ ਏ ?
	ਹਲਵਾਈ	ਤਿੰਨ ਰੁਪੈ ਕਿੱਲੋ ।
	ਗਾਹਕ	ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੀ ਏ ।
	ਹਲਵਾਈ	ਦੁੱਧ ਬਹੁਤ ਮਹਿੰਗਾ ਏ ਜੀ ।
	ਗਾਹਕ	ਨਹੀਂ, ਪੌਣੇ ਤਿੰਨ ਲੈ ਲਉ ।
	ਹਲਵਾਈ	ਅੱਛਾ, ਜਿਵੇਂ ਆਪ ਦੀ ਮਰਜ਼ੀ ।
6.3	ਸੁਰਿੰਦਰ	ਮਠਿਆਈ ਵੀ ਲਉ ਨਾ ।
	ਜਾਨ	ਅੱਛਾ ।
	ਸੁਰਿੰਦਰ	ਇਹ ਪੇਠਾ ਏ ।
		ਅਸੀਂ ਆਪ ਬਣਾਇਆ ਏ ।

ਜਾਨ	ਬਹੁਤ ਮਿੱਠਾ ਏ।
ਸੁਰਿੰਦਰ	ਤੇ ਇਹ ਮੱਠੀਆਂ ੇ।
	ਨਮਕ ਵਾਲੀਆਂ ;
ਜਾਨ	ਇਹ ਠੀਕ ਨੇ।
ਸੁਰਿੰਦਰ	ਪਾਣੀ ਲਉਗੇ।
	ਬਹਤ ਠੰਡਾ ਏ।
ਜਾਨ	ਜੀ।

TRANSLATIO

6.1	Customer	/nəməste./
	Confectioner	/nəməste/, sir.
		Yes sir, what do y ant ?
	Customer	How much are the biã/ ?
	Confectioner	A rupee and a quai kilo.
	Customer	And the /bərphi/ ?
	Confectioner	Three and a half rupe
	Customer	Are the /jəlebiã/ fresh
	Confectioner	Yes, I just prepared th
	Customer	Fine. Give me a kilo.
		Put it in the basket.
	Confectioner	Yes sir.
6.2	Customer	Are these /ləḍḍu/ good ?
	Confectioner	Yes, they were made yesterday.
		The /kəlakə̃d/ is also fresh.
	Customer	How much is it ?
	Confectioner	Three rupees a kilo.
	Customer	That's too much.
	Confectioner	The milk is very high, sir.
	Customer	No, I'll give two and three-quarters.
	Confectioner	O. K., just as you please.
6.3	Surindar	Have some sweets also.
	John	Thanks.

Surindar	This is /peṭha/.
	We made it ourselves.
John	It is very sweet.
Surindar	And these are/məṭṭhiā̃/.
	They are very salty.
John	They are very good.
Surindar	Will you have some water ?
	It is very cold.
John	Yes, thank you.

USAGE NOTES

6.4 The dialogue in 6.3 begins in a way that indicates it to be the continuation of some previous conversation. If it were starting fresh, Surindar would more likely have said : /məṭhɪai lɔ́/.

PRONUNCIATION

6.5 Punjabi /ṭ ḍ ṇ/ are retroflex sounds. This means that they are pronounced with the tip of the tongue turned slightly back and touching the roof of the mouth a little behind the gums. Punjabi /ṭ/ is slightly farther back than English 't.' /ḍ/ and /ṇ/ are pronounced with the same tongue position as /ṭ/. All of these vary a little, of course, from word to word.

English 't d n' are commonly retroflex when they follow 'r' as in 'Burt bird burn.' Pronounce each of these and hold the final tongue position so that you can observe carefully. Because retroflex sounds are heard in English only after 'r,' Americans sometimes think they hear an 'r'-like sound before /ṭ ḍ ṇ/. (Of course, this could not be /r/, because this is not 'r'-like.)

The following words will be useful for practice. First your instructor will pronounce the list a couple of times. Listen for the differences between retroflex and dental sounds. Then pronounce the words, carefully imitating his model.

/moti moṭi modi móḍi moni móṇi

siti	siṭi	sadi	saḍi	sona	sóṇi
pəta	pəṭə	pəda	pɪḍa	cana	pəṇa
kiti	kəṭṭi	kɪda	káḍa	kana	kaṇa
jət	jəṭ	jəd	jeḍi	jani	jaṇi
bɔ́ta	bɔ́ṭua	bə̃di	bə̃ḍi	bani	baṇi
lət	ləṭ	ləd	kɔ̃́ḍ	lani	laṇi/

6.6 /ṭ/ also has an aspirated counterpart, /ṭh/. This makes it necessary, of course, to pronounce /ṭ/ quite unaspirated. The following words will be useful for practice.

/thok	ṭhok	thəp	ṭhəp	thaṇ	ṭhaṇ
sathi	paṭhi	hathi	kaṭhi	pətthi	pəṭṭhi
ləth	ləṭh	həth	həṭh	cɔth	cɔ́ṭh
ṭik	ṭhik	ṭok	ṭhok	ṭəp	ṭhəp
paṭi	paṭhi	laṭi	laṭhi	soṭi	koṭhi
cəṭ	cəṭh	həṭ	həṭh	kəṭ	kəṭh/

PATTERN PRACTICE

6.7	é səsti e.	It is cheap.
	bərfi səsti e.	/bərfi/ is cheap.
	góbi səsti e.	Cauliflower is cheap.
	narə̃gi tazi e.	The orange is fresh.
	kəlakə̃d mẽ́gi e.	/kəlakə̃d/ is expensive.
6.8	é səstiã ne.	These are cheap.
	jəlebiã səstiã ne.	The /jəlebiã/ are cheap.
	narə̃giã mẽ́giã ne.	The oranges are expensive.
	məṭṭhiã cə̃giã ne.	The /məṭṭhiã/ are good.
6.9	é səsti e.	It is cheap.
	dū́d səsta e.	Milk is cheap.
	kela cə̃ga e.	The banana is good.
	ə̃b taza e.	The mango is fresh.
	pʊhlka cə̃ga e.	The bread is good.
6.10	é səste ne.	These are cheap.

	kele səste ne.	The bananas are cheap.
	s̃ətre mẽge ne.	The oranges are expensive.
	ə̃b cə̃ge ne.	The mangoes are good.
	ləḍḍu taze ne.	The /ləḍḍu/ are fresh.
6.11	əsĩ ləḍḍu bəṇae.	We made /ləḍḍu/.
	mẽ phUlka bəṇaıa	I made /phUlka/.
	əsĩ bərphi bəṇai.	We mede /bərfi/.
	mẽ ap jəlebiā̃ bəṇaiā̃.	I myself made /jəlebiā̃/.

6.12 Punjabi nouns are divided into two genders. The following are feminine. Feminine nouns can be used in patterns 6.7 and 6.8.

/jəlebi	bərfi
kəlakə̃d	məṭṭhi
narə̃gi	gόbi
səbzi	methi
cá	kafi/

The following nouns are masculine. Masculine nouns can be used in patterns 6.9 and 6.10.

/ləḍḍu	peṭha
dÚd	paṇi
sə̃tra	ə̃b
kela	phəl
phUlka	šərbət/

You can determine the gender of a Punjabi noun by finding it used in one of these patterns—or many others where gender controls. When you get to Punjab, you will learn many new words just by hearing them used. No one will tell you whether they are masculine or feminine; you will have to find out for yourself. So get the habit of watching for evidence. Next time you review past dialogues and pattern practices look for evidence of gender for these and other nouns not listed.

COUNTING

6.13 Several of the following numbers are already familiar

to you.

ɪk	'one'
do	'two'
tɪn	'three'
car	'four'
pə̃j	'five'
che	'six'
sət	'seven'
əṭh	'eight'
nɔ	'nine'
dəs	'ten'

With the exception of /ɪk/, they can all be used in very much the same constructions. /ɪk/ must be used with singular nouns.

ɪk sə̃tra cáida e.	I want one orange.
do sə̃tre cáide ne.	I want two oranges.
tɪn sə̃tre cáide ne.	I want three oranges,
ɪk rupɪa dẽ̃ga.	I will give one rupee.
do rupe dẽ̃ga.	I will give two rupees.
tɪn rupe dẽ̃ga.	I will give three rupees,

Practice using all the numerals in these and other similar frames. Several other suitable ones can be found in past dialogues and and pattern practices.

DIALOGUES

7.1	həlwai	áo ji, ə̃dər a jáo.
	gák	kʊj rəsgʊlle leṇe ne.
		kɪ pà ne ?
	həlwai	do rupe kɪllo ne.
		tʊàthõ poṇe do le lãge.
	gák	əccha, ɪk kɪllo deṇe.
		te nale ɪk kɪllo šəkkər pare wi deṇa.
	həlwai	hor kʊj ?
	gák	nə̃ĩ, bəs.
		ṭokri wɪc pa dío.
		kɪnne pese hoe ?
	həlwai	sare poṇe tɪn rʊpe ji.
	gák	á lɔ̃, baki pàṇ de dío.
	həlwai	á lɔ̃ baki pese.
7.2	gák	kəlakə̃d kɪwə̃ lai.
	həlwai	tɪn rʊpe kɪllo.
	gák	eni mẽgi ?
		ɔ̃ həlwai te dóã di dẽda e.
	həlwai	ó óde nalõ cə̃gi e.
		cəlo, tʊsĩ poṇe tɪn de dío.
	gák	nə̃ĩ mɛ̃ ṭài dĩãga.
	həlwai	əccha, lɔ̃.

7.1	ਹਲਵਾਈ	ਆਉ ਜੀ, ਅੰਦਰ ਆ ਜਾਉ ।
	ਗਾਹਕ	ਕੁਝ ਰਸਗੁੱਲੇ ਲੈਣੇ ਨੇ ।
		ਕੀ ਭਾ ਨੇ ?

	ਹਲਵਾਈ	ਦੋ ਰੁਪੈ ਕਿੱਲੋ ਨੇ ।
		ਤੁਹਾਥੋਂ ਪੌਣੇ ਦੋ ਲੈ ਲਵਾਂਗੇ ।
	ਗਾਹਕ	ਅੱਛਾ, ਇਕ ਕਿਲੋ ਦੇਣਾ ।
		ਤੇ ਨਾਲੇ ਇਕ ਕਿੱਲੋ ਸ਼ੱਕਰਪਾਰੇ ਵੀ ਦੇਣਾ ।
	ਹਲਵਾਈ	ਹੋਰ ਕੁਝ ?
	ਗਾਹਕ	ਨਹੀਂ, ਬਸ ।
		ਟੋਕਰੀ ਵਿਚ ਪਾ ਦਿਉ ।
		ਕਿੰਨੇ ਪੈਸੇ ਹੋਏ ?
	ਹਲਵਾਈ	ਸਾਰੇ ਪੌਣੇ ਤਿੰਨ ਰੁਪੈ ਜੀ ।
	ਗਾਹਕ	ਆਹ ਲਉ, ਬਾਕੀ ਭਾਨ ਦੇ ਦਿਉ ।
	ਹਲਵਾਈ	ਆਹ ਲਉ, ਬਾਕੀ ਪੈਸੇ ।
7.2	ਗਾਹਕ	ਕਲਾਕੰਦ ਕਿਵੇਂ ਲਾਈ ?
	ਹਲਵਾਈ	ਤਿੰਨ ਰੁਪੈ ਕਿੱਲੋ ।
	ਗਾਹਕ	ਏਨੀ ਮਹਿੰਗੀ ?
		ਔਹ ਹਲਵਾਈ ਤੇ ਦੋਹਾਂ ਦੀ ਦੇਂਦਾ ਏ ।
	ਹਲਵਾਈ	ਇਹ ਉਹਦੇ ਨਾਲੋਂ ਚੰਗੀ ਏ ।
		ਚਲੋ ਤੁਸੀਂ ਪੌਣੇ ਤਿੰਨ ਦੇ ਦਿਉ ।
	ਗਾਹਕ	ਨਹੀਂ, ਮੈਂ ਢਾਈ ਦਿਆਂਗਾ ।
	ਹਲਵਾਈ	ਅੱਛਾ ਲਉ ।

TRANSLATION

7.1	Confectioner	Come in please.
	Customer	I want some /rəsgUlle/.
		What do they sell for ?
	Confectioner	They are two rupees a killo.
		I will charge you one and three quarters.
	Customer	Fine. Give me a kilo.
		And also give me a kilo of /šəkkər pare/.
	Confectioner	Anything else ?
	Customer	No, that's all.

		Put them in a basket.
		How much do I owe you ?
	Confectioner	All together two and three-quarters rupees.
	Customer	Here it is. Give me the change.
	Confectioner	Here is the change.
7.2	Customer	How much is the /kəlakə̀d/ ?
	Confectioner	Three rupees a kilo.
	Customer	Isn't that expensive ?
		That confectioner sells it for two.
	Confectioner	This is better than that.
		Well, give me two and three-quarters,
	Customer	No, I will give two and a half.
	Confectioner	All right, take it.

PRONUNCIATION

7.3 There are three tones in Punjabi. Only two, normal (unmarked) and high (/ʹ/), occured in the first six lessons. The third is low (/ˋ/), Every Punjabi word has one of these three. There are many pairs of words which differ only in tones. If the tones are not correct your speech is likely to be misunderstood.

The following words illustrate the three tones. Your instructor will read them in the order in which they are listed. Listen carefully for the difference. Then he will pronounce them in some other order. Try to identify the tones. After you have had some practice just listening, try pronouncing them after your instructor, carefully imitating his model.

là	la	lá
cà	ca	cá
nà	na	ná
kə̀r	kər	kə́l
pàṇ	pan	
pàr	par	pár
pɛ̀ṇ	pɛṇ	pɛ́ṇ

tìr	tir	tí
tìra	tira	tíra
pàji	paji	máji
còra	cori	kóli

7.4 A slight difference in vowel length is correlated with difference in tone. A vowel with high tone is shorter than one with normal tone. A vowel with low tone is longer than one with normal tone. Vowel length is, therefore, an important clue in determining tones of words in sentences. Listen for these differences and make a special effort to imitate them in your practice.

7.5 In a sentence the "tune" is a combination of the intonation and the tone of the words. This means that it will require some experience to identify tones in context. You have worked on a number of Punjabi sentences, and you have drilled on the tones of isolated words. It would be useful to practice some sentences primarily for tone and intonation.

Imitate your instructor carefully as he pronounces the following, being especially careful to get the "tune" correct.

me kə̀r jaṇa.	I must go to the house.
me pĩḍ jaṇa.	I must go to the village.
me šér jaṇa.	I must go to the city.
mere kə̀r áo.	Come to my house.
mere pĩḍ áo.	
mere šér áo.	
ó mera kə̀r e.	That is my house.
ó mera pĩḍ e.	
ó mera šér e ?	
ó mera kə̀r e ?	Is that my house ?
ó mera pĩḍ e ?	
ó mera šér e ?	

7.6

ɪk rəsgUlla leṇa e.	I want one /rəsgUlla/.
ɪk ə̃b leṇa e.	I want one mango.
ɪk sə̃tra leṇa e.	I want one orange.
ɪk kela leṇa e.	I want one banana.
kUj paṇi leṇa e.	I want some water.

7.7	do rəsgUlle leṇe ne.	I want two /rəsgUlle./
	tɪn ɔ̃b leṇe ne.	I want three mangoes.
	car sɔ̃tre leṇe ne.	I want four oranges.
	kUj kele leṇe ne.	I want some bananas.
7.8	ɪk narɔ̃gi leṇi e.	I want one orange.
	ɪk jəlebi leṇi e.	I want one /jəlebi/
	kUj dal leṇi e.	I want some /dal/.
7.9	do narɔ̃giã leṇiã ne.	I want two oranges.
	tɪn jəlebiã leṇiã ne.	I want three /jəlebiã/.
7.10	ɪk kɪllo kəlakɔ̃d deṇa.	Give me a kilo of /kəlakɔ̃d/.
	do kɪllo bərfi deṇa.	Give me two kilos of /bərfi/
	do sɔ̃tre deṇa.	Give me two oranges.
	tɪn narɔ̃giã deṇa.	Give me three oranges.
	kUj khaṇa deṇa.	Give me some food.
7.11	ṭokri wɪc kəlakɔ̃d pa dɪo.	Put the /kəlakɔ̃d/ in the basket.
	ṭokri wɪc jəlebiã pa dɪo.	Put the /jəlebiã/ in the basket.
	ṭokri wɪc phəl pa dɪo.	Put the fruit in the basket.
	ṭokri wic sɔ̃tre pa dɪo.	Put the oranges in the basket.

7.12 patterns 7.6, 7.7, 7.8 and 7.9 are effected by gender. Patterns 3.10 and 8.11 are not.

COUNTING

7. The following numbers are all new. They should be practiced in the same frames as you used in 6.12. In addition, they can be practiced in any suitable sentences in this lesson. Twelve rupees a kilo would be a very high price for /jəlebiã/, but it is still good practice, linguistically ;

yarã	'eleven'
barã	'twelve'
terã	'thirteen'
codã	'fourteen'
pɔ̃drã	'fifteen'

You may find the following frame a good one to practice numerals in :

/do te do car hɔ̃de ne./ 'Two and two is four'.

DIALOGUES

8.1	ján	rɪkša.
	rɪkše wala	ji
	ján	hal bəzar jaṇa e.
	rɪkše wala	áo ji.
	ján	kɪnne pese ?
	rɪkše wala	ɪk rʊpɪa ji.
	ján	ɛ́ te bɔ́t e,
		kʊj kə̀ʈ kə́ro.
	rɪkše wala	cəlo, nəbbe pese de deṇa.
	ján	nə́ĩ, əssi pese dɪ́ãga.
	rɪkše wala	əccha, áo.
8.2	ján	khalsa kalɪj kɪwẽ jaida e.
	həri sɪ̃́g	éthõ sɪ́dde tʊre jáo.
	ján	əccha.
	həri sɪ̃́g	əgge cɔk áɛga.
		óthõ səjje həth mʊɽ jaṇa.
	ján	ʈhik, phɪr ?
	həri sɪ̃́g	phɪr əgli səɽk tõ khəbbe həth ho jaṇa.
	ján	ji.
	həri sɪ̃́g	óthõ sámṇe khalsa kalɪj dɪs pə́ega.
		bɔ́t dur nə́ĩ.
	ján	əccha ji, mérbani.
8.3	ján	mɔ̃ɖi nu kéɽa rá jãda e ?
	hərdɪal	tʊsĩ es bəzar tʊre jáo.
		əgge khəbbe həth ɪk gəli ạegi.
	ján	əccha.
	hərdɪal	gəli lɔ̃́g ke moɽ tõ səjje həth ho jaṇa.
	ján	ji.

hərdıal	əgge sámṇe mə̃ḍi a jáegı.
	éthõ neṛe i e.
ján	əccha ji, mérbani.

8.1	ਜਾਨ	ਰਿਕਸ਼ਾ ।
	ਰਿਕਸ਼ੇਵਾਲਾ	ਜੀ ।
	ਜਾਨ	ਹਾਲ ਬਾਜ਼ਾਰ ਜਾਣਾ ਏ ।
	ਰਿਕਸ਼ੇਵਾਲਾ	ਆਉ ਜੀ ।
	ਜਾਨ	ਕਿੰਨੇ ਪੈਸੇ ?
	ਰਿਕਸ਼ੇਵਾਲਾ	ਇਕ ਰੁਪਿਆ ਜੀ ।
	ਜਾਨ	ਇਹ ਤੇ ਬਹੁਤ ਏ ।
		ਕੁਝ ਘੱਟ ਕਰੋ ।
	ਰਿਕਸ਼ੇਵਾਲਾ	ਚਲੋ, ਨੱਬੇ ਪੈਸੇ ਦੇ ਦੇਣਾ ।
	ਜਾਨ	ਨਹੀਂ ਅੱਸੀ ਪੈਸੇ ਦਿਆਂਗਾ ।
	ਰਿਕਸ਼ੇਵਾਲਾ	ਅੱਛਾ, ਆਉ ।
8.2	ਜਾਨ	ਖਾਲਸਾ ਕਾਲਿਜ ਕਿਵੇਂ ਜਾਈਦਾ ਏ ?
	ਹਰੀ ਸਿੰਘ	ਏਥੋਂ ਸਿੱਧੇ ਤੁਰੇ ਜਾਉ ।
	ਜਾਨ	ਅੱਛਾ
	ਹਰੀ ਸਿੰਘ	ਅੱਗੇ ਚੌਕ ਆਏਗਾ, ਉਥੋਂ ਸੱਜੇ ਹੱਥ ਮੁੜ ਜਾਣਾ ।
	ਜਾਨ	ਠੀਕ, ਫਿਰ ?
	ਹਰੀ ਸਿੰਘ	ਫਿਰ ਅਗਲੀ ਸੜਕ ਤੋਂ ਖੱਬੇ ਹੱਥ ਹੋ ਜਾਣਾ ।
	ਜਾਨ	ਜੀ ।
	ਹਰੀ ਸਿੰਘ	ਉਥੋਂ ਸਾਹਮਣੇ ਖਾਲਸਾ ਕਾਲਿਜ ਦਿਸ ਪਵੇਗਾ ।
		ਬਹੁਤ ਦੂਰ ਨਹੀਂ ।
	ਜਾਨ	ਅੱਛਾ ਜੀ, ਮਿਹਰਬਾਨੀ ।
8.3	ਜਾਨ	ਮੰਡੀ ਨੂੰ ਕਿਹੜਾ ਰਾਹ ਜਾਂਦਾ ਏ ?
	ਹਰਦਿਆਲ	ਤੁਸੀਂ ਏਸ ਬਾਜ਼ਾਰ ਤੁਰੇ ਜਾਉ । ਅੱਗੇ ਖੱਬੇ ਹੱਥ ਇਕ ਗਲੀ ਆਏਗੀ ।
	ਜਾਨ	ਅੱਛਾ ।

	ਹਰਦਿਆਲ	ਗਲੀ ਲੰਘ ਕੇ ਮੋੜ ਤੋਂ ਸੱਜੇ ਹੱਥ ਹੋ ਜਾਣਾ ।
	ਜਾਨ	ਜੀ ।
	ਹਰਦਿਆਲ	ਅੱਗੇ ਸਾਹਮਣੇ ਮੰਡੀ ਆ ਜਾਏਗੀ ।
		ਏਥੋਂ ਨੇੜੇ ਈ ਏ ।
	ਜਾਨ	ਅੱਛਾ ਜੀ, ਮਿਹਰਬਾਨੀ ।

TRANSLATIONS

8.1	John	Rickshaw !
	Rickshaw Man	Yes sir.
	John	I want to go to Hall Bazar.
	Rickshaw Man	Come on.
	John	How much ?
	Rickshaw Man	One rupee, sir.
	John	That's too much.
		Reduce it a little.
	Rickshaw Man	All right, you may give me ninety paisa.
	John	No, I will give eighty paisa.
	Rickshaw Man	O. K., come on.
8.2	John	How do you get to Khalsa College ?
	Hari Singh	Go straight from here.
	John	Thanks.
	Hari Singh	Just ahead you will come to a /cɔk/.
		Turn left from there.
	John	Fine. Then what ?
	Hari Singh	Then at the next street turn left.
	John	Yes.
	Hari Singh	From there you will see Khalsa College in front of you.
		It is not very far.
	John	Thank you very much.
8.3	John	What is the route to the market ?
	Hardial	Keep on going in this bazar.

	A little ahead on your left is a /gəli/.
John	Yes.
Hardial	After crossing the /gəli/, turn right at the corner.
John	Yes.
Hardial	The market is straight ahead.
	It is quite near here.
John	All right. Thank you.

USAGE NOTES

8.4 There is a wide variety of public conveyances in Indian cities. The /rɪkša/ originally was pulled by the /rɪkša wala/. That type has pretty well disappeared. In some cities it has been replaced by a machine built on a bicycle frame and propelled by pedalling. In others the /rɪkša/ is now a rebuilt motor-scootor, often referred to as a /phəṭphəṭi/. A /rɪkša/ never carries more than two, and is more convenient for just one,

The /ṭãga/ is a two-wheeled horse-drawn vehicle, slow, but more comfortable for two than a /rɪkṣa/. A /ṭɛksi/ is, of course, an automobile. They are conventionally painted black with a yellow roof. In many cities they come in two sizes, large and small, with different rates. Taxis have meters. Therefore, it is not usually necessary to fix a price in advance. In all other types, a bargain must be agreed on before starting

8.5 A /gəli/ is a small thoroughfare in the built up portion of a city. It is typically quite narrow, often too narrow for cars. Sometimes it will be lined with small shops. Typically, however it is lined with residences. If there are shops, there are usually residences over them.

By contrast a /səṛk/ is a major thoroughfare carrying traffic from one part of the city to another. A /cɔk/ is a place where several thoroughfares come together in a major intersection. The /cɔk/ is not the intersection alone, but the area around it.

A /moṛ/ is any corner on any thoroughfare. Most of them, of course, are relatively unimportant and do not bear names. A /cɔk/ usually is named. A very usual way of locating a place in

a city is to say that it is in a certain /cɔk/.

A /bəzar/ is a concentration of shops, often pretty largely in the same or very similar trades. Thus there may be a /səbzi/ bəzar/, a concentration of vegetable shops along a street or several intersecting streets. Very often a major business street is referred to as a /bəzar/ rather than as a /səṛk/. A /mə̃ḍi/ is a market building in which there are small stalls for tradesmen Thus there may be a /səbzi mə̃ḍi/ containing stalls for vegetable sellers.

Often a /bəzar/ is named for some person, as Hall Bazar in Amritsar. Recently the name has been officially changed to Gandhi Bazar, but the old name presists in popular use.

8.6 Indian ways of giving directions are often confusing to Americans. For example, when they say /sɨdde tʊre jáo/ it means little more than 'Go the direction you are headed now.' It seldom should be taken to mean that you continue in more or less a straight line. To translate 'Go straight ahead' is certainly misleading. Indians are apt to overlook various minor side streets, so that if they say /moṛ tõ səjje həth ho jaṇa./ they mean something like 'Turn left at the first corner that looks like it goes somewhere.' All this can be very puzzling to a foreigner. The best procedure is to go a little way and then ask again. And of course through it all, remember that the American way of giving directions, which seems perfectly clear to you, might be just as confusing to a Punjabi as his is to you.

PRONUNCIATION

8 7 /ṛ/ is a retroflex flap. That means that the tongue is moved back and then flapped forward, touching the roof of the mouth very briefly as it moves. It differs in its rapid movement from /ṭ ḍ ṇ/, which are held a short time. It is merely conventional to write it by a modified form of the letter /r/. It has no close relationship to /r/. To most Americans it does not suggest 'r.' The closest approximation in some kinds of American English is the very rapid 't or 'd' between vowels in words like 'water' or 'rudder.' Some British dialects use something like /ṛ/ for 'r'; this is what is indicated by spelling 'veddy' to represent 'very'

with a British accent. In any case, the best way to get it will be imitation.

The following words will be useful for practice and will in addition demostrate how sharply different /ṛ/ is from /ḍ/ and /r/. If your /ḍ/ and /ṛ/ are not clearly different, it may be because you are flapping your /ḍ/. In that case, be careful to actually hold it very briefly instead of merely touching the roof of the mouth in passing.

saḍa	saṛa	sara	káḍa	káṛə	kára
roḍi	toṛi	tori	wáḍi	waṛi	wari
chəḍ	chəṛ	chór	pèḍ	pèṛ	pər
kə́ḍ	kə́ṛ	kər	cə̃̀ḍi	càṛi	cari
píḍi	píṛi	piri	ṭàḍi	taṛi	tari

8.8 The following sentencs are for practicing tones in context:

ó kòra e.	That is a horse.
ó koṛa e.	That is a whip.
ó kóṛa e.	That is a leper
ó kòṛa cə̃ga e.	That horse is good.
ó koṛa cə̃ga e.	That whip is good.
ó kóṛa cə̃ga e.	That leper is good.
ó kòṛa bə́t cə̃ga e.	That horse is vesy good.
ó koṛa bə́t cə̃ga e.	That whip is very good.
ó kóṛa bə́t cə̃ga e.	That leper is very good.
ó cə̃ga kòṛa e.	That is a good horse.
ó cə̃ga koṛa e.	That is a good whip.
ó cə̃ga kóṛa e.	That is a good leper.
ó bə́t cə̃ga kòṛa e.	That is a very good horse.
ó bə́t cə̃ga koṛa e.	That is a very good whip.
ó bə̀t cə̃ga kóṛa e.	That is a very good leper.

PATTERN PRACTICE

8.9	ó śə́r jā̃da e.	He is going to the city.
	mũ̀ḍa bár jā̃da e.	The boy is going outside.

	moti səkule jā̃da e.	Moti is going to school.
	həlwai bəzar jā̃da e.	The confectioner is going to the bazar.
8.10	ó bəzar jā̃di e.	She is going to the bazar.
	kuṛi óder jā̃di e.	The girl is going there.
	sita kalıj jā̃di e.	Sita is going to college.
8.11	ó pĩd jā̃de ne.	They are going to the village.
	mũḍe ə̃dər jā̃de ne.	The boys are going inside.
	moti te ram hal bəzar jā̃de ne.	Moti and Ram are going to Hall Bazar
8.12	ó kə̀r jā̃diā̃ ne.	They are going home.
	kuriā̃ ŝér jā̃diā̃ ne.	The girls are going to the city.
	sita te bimla səkule jā̃diā̃ ne.	Sita and Bimla are going to school.
8.13	səjje həth muṛ jaṇa.	Turn to the right.
	səjje həth muṛ jā̃da e.	He is turning to the right.
	khəbbe həth muṛ gıa.	He turned to the left,
	édər muṛ jáega,	He will turn this way.
8.14	khəbbe həth muṛ jaṇa.	Turn to the left.
	səjje həth muṛ jā̃di e.	She is turning to the right.
	səjje həth muṛ gəi.	She turned to the right.
	ódər muṛ jáegi.	She will turn that way.

8.15 Many verb forms vary according to the number and gender of the subject. When the subject is /ó/ or /é/ only the form of the verb will ordinarily indicate whether the reference is singular or plural, masculine or feminine. English shows this by using four different pronouns, 'he,' 'she,' it,' and 'they.'

The verb in /səjje həth muṛ jaṇa./ and many similar sentences, however, does not change no matter whom the command is addressed to.

8.16 The verb forms in 8.9 to 8.12 have several uses, two of which are quite distinct in English. They may express some current activity and are so translated in the pattern practices. They may also express some habitual activity, whether it is happening at the moment or not. This would be done in English by such sentences as : 'He goes to the city.' 'She goes to the bazar.'

8.17 Certain fractions are expressed by use of the following words :

səwa	'one quarter more'
sáḍe	'one half more'
pɔṇe	'one quarter less'

For example :

səwa tɪn	'three and a quarter'
sáḍe tɪn	'three and a half'
pɔṇe car	'three and three-quarters'

There are two exceptions :

ḍéṛ	'one and a half'
ṭài	'two and a half'

Fractions less than one are expressed as follows :

ə́dda	'one half'
pɔṇe	'three quarters'

Practice these numbers in suitable sentences from the dialogues and pattern practices.

DIALOGUES

9.1	ján	sət sɪri əkal.
	dUkandar	sət sɪri əkal.
		áo ji, ki cáida e ?
	ján	kUj phəl ɪsɳe ne.
	dUkandar	jo kɔ̃ mɪl jáega.
		sɔ̃tre, ɔ̃b, seb, naşpatiɑ̃, kele, əmrud, ɔ̃gur.
	ján	naşpatiɑ̃ mɪʈʈhiɑ̃ ne ?
	dUkandar	hɑ̃ ji.
	ján	ki pà ne ?
	dUkandar	ɪk rUpe kɪllo.
	ján	te ɔ̃b kɪwẽ ne ?
	dUkandar	bəɽe wɔ̃dia ne ji.
		ḍéɽ rUpe kɪllo.
		sɔ̃duri ne.
	ján	seb kɪwẽ ne ?
	dUkandar	bəɽe mɪʈʈhe ne.
		kəşmiri ne.
	ján	tɪn rUpe kɪllo.
	ján	ene mɛ̀ge ?
	dUkandar	hali nəwẽ ne.
	ján	əccha, ɪk kɪllo ɔ̃b te ɪk kɪllo seb de dɪ́o.
		kɪnne pese hoe ?
	dUkandar	á lɔ̃ ji.
		sare sáḍe car rUpe hoe.
	ján	əccha, mérbani.
		sət sɪri əkal.
	dUkandar	sət sɪri əkal.

9.1	ਜਾਨ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
	ਦੁਕਾਨਦਾਰ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
		ਆਉ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?
	ਜਾਨ	ਕੁਝ ਫਲ ਲੈਣੇ ਨੇ ।
	ਦੁਕਾਨਦਾਰ	ਜੋ ਕਹੋ ਮਿਲ ਜਾਏਗਾ ।
		ਸੰਤਰੇ, ਅੰਬ, ਸੇਬ, ਨਾਸ਼ਪਾਤੀਆਂ, ਕੇਲੇ, ਅਮਰੂਦ,
		ਅੰਗੂਰ ।
	ਜਾਨ	ਨਾਸ਼ਪਾਤੀਆਂ ਮਿੱਠੀਆਂ ਨੇ ?
	ਦੁਕਾਨਦਾਰ	ਹਾਂ ਜੀ ।
	ਜਾਨ	ਕੀ ਭਾ ਨੇ ?
	ਦੁਕਾਨਦਾਰ	ਇਕ ਰੁਪੈ ਕਿੱਲੋ ।
	ਜਾਨ	ਤੇ ਅੰਬ ਕਿਵੇਂ ਨੇ ?
	ਦੁਕਾਨਦਾਰ	ਬੜੇ ਵੱਧੀਆ ਨੇ ਜੀ ।
		ਡੇਢ ਰੁਪੈ ਕਿੱਲੋ ।
		ਸੰਧੂਰੀ ਨੇ ।
	ਜਾਨ	ਸੇਬ ਕਿਵੇਂ ਨੇ ?
	ਦੁਕਾਨਦਾਰ	ਬੜੇ ਮਿੱਠੇ ਨੇ । ਕਸ਼ਮੀਰੀ ਨੇ । ਤਿੰਨ ਰੁਪੈ ਕਿੱਲੋ ।
	ਜਾਨ	ਏਨੇ ਮਹਿੰਗੇ ?
	ਦੁਕਾਨਦਾਰ	ਹਾਲੀ ਨਵੇਂ ਨੇ ।
	ਜਾਨ	ਅੱਛਾ, ਇਕ ਕਿੱਲੋ ਅੰਬ ਤੇ ਇਕ ਕਿੱਲੋ ਸੇਬ ਦੇ ਦਿਉ ।
		ਕਿੰਨੇ ਪੈਸੇ ਹੋਏ ।
	ਦੁਕਾਨਦਾਰ	ਆਹ ਲਉ ਜੀ । ਸਾਰੇ ਸਾਢੇ ਚਾਰ ਰੁਪੈ ਹੋਏ ।
	ਜਾਨ	ਅੱਛਾ ਮਿਹਰਬਾਨੀ ।
		ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ
	ਦੁਕਾਨਦਾਰ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ

TRANSLATION

9.1	John	/sət sɪri əkal./
	Shopkeeper	/sət sɪri əkal./

	Come in, please. What would you like ?
John	I would like some fruit.
Shopkeeper	You will get anything you ask for : oranges, mangoes, apples, pears, bananas guavas, grapes.
John	Are the pears sweet ?
Shopkeeper	Yes, sir.
John	How much ?
Shopkeeper	A rupee a kilo.
John	And how are the mangoes ?
Shopkeeper	They are very good. A rupee and a half a kilo. These are Sanduri.
John	How are the apples ?
Shopkeeper	They are very sweeet. They are from Kashmir. Three rupees a kilo.
John	That's too much.
Shopkeeper	They are from the new crop.
John	Well then, give me a kilo each of mangoes and apples. How much is that ?
Shopkeeper	Here they are. All together, four and a half rupees.
John	Thank you. /sət sɪri əkal./
Shopkeeper	/sət sɪri əkal./

PRONUNCIATION

9.2 Punjabi /ɭ/ is a retroflex lateral. Practice the following words.

saɖa	saɽa	saɭa	səlai
móɖa	maɽa	maɭa	məlli

káḍa	káṛa	kaḷa	kə́lli
píḍa	píṛi	pɛḷi	pɛ́li
kɪḍḍi	káṛi	kàḷi	kali
píḍi	paṛi	pòḷi	poli
pɛ̃d	píṛi	piḷi	pɪlli
goḍi	geṛi	kòḷi	kóli
gaḍi	gaṛi	gəḷi	pali

pàṛ	saḍi	kaḷi	taḷi	káṛi	naḷ
míḍi	sáṛi	waṛ	paṛ	poli	ḍoḷ
goḍi	goḷi	háṛi	jɛ̃ḍ	aṛu	koḷ
roḍi	phaḍi	wáḍi	roṛi	koṛi	naḷi

9.3 The following sentences are for practicing tones in context :

ó saḍe kə̀r aɪa.	He came to our home.
ó saḍe pĩd a'a.	He camt to our village.
ó saḍe šɛ́r aɪa.	He came to our city.
ó bár aɪa.	He came outside.
mɛ bár aɪa	I came outside.
pài bár aɪa.	Brother came outside,
gɛ̃d pài koḷ e.	The ball is with brother.
gɛ̃d mere koḷ e.	The ball is with me.
gɛ̃d óde koḷ e.	The ball is with him.
ó káḷa e.	He is in a hurry.
ó kaḷa e.	That is black.
ó pàra e.	That is heavy.
ó òder gɪa.	He went there.
ó ə̃dər gɪa.	He went inside.
ó pə̀r gɪa.	That is filled.

PATTERN PRACTICE

9.4 phUlka cáida e. — I want bread.

khana cáida e. — I want food.

	cɔ̃ga ɔ̃b cáida e.	I want a good mango.
	ṭhɔ̃ḍa paṇi cáida e.	I want some cold water.
9.5	kəlakɔ̃d cáidi e.	I want some /kəlakɔ̃d/ .
	tazi bərfi cáidi e.	I want some fresh /bərfi/ .
	cɔ̃gi ṭokri cáidi e.	I want a good basket.
	hor dal cáidi e.	I want more /dal/.
9.6	rəsgUlle cáide ne.	I want some /rəsgUlle/ .
	cɔ̃ge ɔ̃b cáide ne.	I want some good bananas.
	taze sɔ̃tre cáide ne.	I want some fresh oranges.
	ɪk dərjən kele cáide ne.	I want a dozen bananas.
9.7	narɔ̃giã cáidiã ne.	I want oranges.
	taziã našpatiã cáidiã ne.	I want some fresh pears.
	cɔ̃giã jəlebiã cádiã ne.	I want some good /jəlebiã/
9.8	kuj phəl leṇe ne.	I would like some fruit.
	kuj məṭṭhiã leṇiã ne.	I would like some /məṭṭhiã/
	ɪk seb leṇa e.	I would like one apple.
	našpati leṇi e.	I would like a pear.
9.9	koi ciz nə̃ĩ cáidi.	I don't want anything.
	hor bərfi nə̃ĩ cáidi.	I don't want any more /bərfi/
	šərbət nə̃ĩ cáida.	I don't want any /šərbət/.
	hor phəl nə̃ĩ cáide.	I don't wont any more fruit.

9.10 Certain verb forms vary according to the number and gender of the object.

All the sentences in this set of pattern practices have been translated with 'I' as subject. Actually, there is no subject expressed in the Punjabi. This must be supplied from the context or situation. Here the sentences are given with neither. As a result, a number of translations are possible : 'He wants bread.' etc.

9.11 COUNTING.

Many of the following numbers are already familiar. However, the whole set should receive more pracfice in various

frames.

	dəs	'ten'
	wī	'twenty'
	tī	'thirty'
	caḷi	'forty'
	pə̃já	'fifty'
	sə́ṭh	'sixty' (compare /sət/ 'seven')
	səttər	'seventy'
	əssi	'eighty'
	nəbbe	'ninety'
	sɔ	'hundred'
9.12	**do sɔ**	'two hundred'
	tɪn sɔ	'three hundred'
	car sɔ	'four hundred'
	pə̃j sɔ	'five hundred'
	che sɔ	'six hundred'
	sət sɔ	'seven hundred'
	əṭh sɔ	'eight hundred'
	nɔ sɔ	'nine hundred'
	həzar	'thousand'

LESSON TEN

DIALOGUES

10.1	jəgir sɪ́g	é dərbar sáb e.
	ján	ɪs de sunéri gʊ̃bə bɔ́t sóɳe ləgde ne.
	jəgir sɪ́g	ji, te éna da pərchawã wi sərowər wɪc bɔ́t sʊ̃dər ləgda e.
	ján	é kədõ bəɳɪa si ?
	jəgir sɪ́g	car sɔ saḷ hoe.
		ɪs di nɪ́ miã mir ne rəkkhi si.
	ján	tã te é bɔ́t puraɳa e.
	jəgir sɪ́g	hã ji.
		pər sone da kəm máraja rəɳjit sɪ́g ne kərwaɪa si.
	ján	ɪs nu hari mə̃dər wi kẽde ne na
	jəgir sɪ́g	ji.
		áo, ə̃dər cə́llie.
	ján	é ki ga rə́e ne ?
	jəgir sɪ́g	é kirtən kər rə́e ne ?
		grə̃th sáb de šəbd ga rə́e ne.
	ján	bɔ́t sóɳa gə̃de ne.
	jəgir sɪ́g	hã ji, é bɔ́t cə̃ge ragi ne.
		édər mere naḷ áo.
		pəršad lɔ́.
	ján	əccha ji.
	jəgir sɪ́g	dərbar sáb pəsə̃d aɪa ?
	ján	hã ji, bɔ́t.

10.1	ਜਾਗੀਰ ਸਿੰਘ	ਇਹ ਦਰਬਾਰ ਸਾਹਿਬ ਏ ।
	ਜਾਨ	ਇਸ ਦੇ ਸੁਨਹਿਰੀ ਗੁੰਬਦ ਸੁਹਣੇ ਲਗਦੇ ਨੇ ।

ਜਾਗੀਰ ਸਿੰਘ — ਜੀ, ਤੇ ਇਹਨਾਂ ਦਾ ਪਰਛਾਵਾਂ ਵੀ ਸ੍ਰੋਵਰ ਵਿਚ ਬਹੁਤ ਸੁੰਦਰ ਲਗਦਾ ਏ ।

ਜਾਨ — ਇਹ ਕਦੋਂ ਬਣਿਆ ਸੀ ?

ਜਾਗੀਰ ਸਿੰਘ — ਚਾਰ ਸੌ ਸਾਲ ਹੋਏ ।
ਇਸ ਦੀ ਨੀਂਹ ਮੀਆਂ ਮੀਰ ਨੇ ਰੱਖੀ ਸੀ ।

ਜਾਨ — ਤਾਂ ਤੇ ਇਹ ਬਹੁਤ ਸੁਹਣਾ ਏ ।

ਜਾਗੀਰ ਸਿੰਘ — ਹਾਂ ਜੀ ।
ਪਰ ਸੋਨੇ ਦਾ ਕੰਮ ਮਹਾਰਾਜਾ ਰਣਜੀਤ ਸਿੰਘ ਨੇ ਕਰਵਾਇਆ ਸੀ ।

ਜਾਨ — ਇਸ ਨੂੰ ਹਰੀ ਮੰਦਰ ਵੀ ਕਹਿੰਦੇ ਨੇ ?

ਜਾਗੀਰ ਸਿੰਘ — ਜੀ ।
ਆਉ ਅੰਦਰ ਚੱਲੀਏ ।

ਜਾਨ — ਇਹ ਕੀ ਗਾ ਰਹੇ ਨੇ ?

ਜਾਗੀਰ ਸਿੰਘ — ਇਹ ਕੀਰਤਨ ਕਰ ਰਹੇ ਨੇ ।
ਗ੍ਰੰਥ ਸਾਹਿਬ ਦੇ ਸ਼ਬਦ ਗਾ ਰਹੇ ਨੇ ।

ਜਾਨ — ਬਹੁਤ ਸੁਹਣਾ ਗਾਉਂਦੇ ਨੇ ।

ਜਾਗੀਰ ਸਿੰਘ — ਹਾਂ ਜੀ, ਇਹ ਬਹੁਤ ਚੰਗੇ ਰਾਗੀ ਨੇ ।
ਏਧਰ ਮੇਰੇ ਨਾਲ ਆਉ ।
ਪ੍ਰਸ਼ਾਦ ਲਓ

ਜਾਨ — ਅੱਛਾ ਜੀ ।

ਜਾਗੀਰ ਸਿੰਘ — ਦਰਬਾਰ ਸਾਹਿਬ ਪਸੰਦ ਆਇਆ ?

ਜਾਨ — ਹਾਂ ਜੀ, ਬਹੁਤ ।

TRANSLATION

10.1 Jagir Singh — This is Darbar Sahib.

John — Its golden domes are very pretty.

Jagir Singh — Yes. And their reflection in the lake is also very beautiful.

John — When was it built ?

Jagir Singh — About four hundred years ago
Mian Mir laid its foundation stone.

John	Then it is quite old.
Jagir Singh	Yes. But Maharaja Ranjit Singh had this gold work done.
John	It is also called Hari Mandir, isn't it ?
Jagir Singh	Yes.
	Let us go in.
John	What are they singing ?
Jagir Singh	They are performing the Kirtan.
	They are singing hymns from the Granth Sahib.
John	They sing very nicely.
Jagir Singh	Yes, they are very good singers.
	Come here with me.
	Take Parshad.
John	All right.
Jagir Singh	Did you like Darbar Sahib ?
John	O yes, very much.

USAGE NOTES

10.2 The Darbar Sahib or Golden Temple is the leading Sikh shrine. It is located on an island in a lake in the center of the city of Amritsar. The city is named from the temple, Amritsar, meaning 'Lake of Nectar.'

Before partition, Amritsar and Lahore were together the central cities of Punjab. The border, however, now separates them. Lahore is the chief city of Pakistani Punjab, and Amritsar of India. Amritsar has long been the most important Sikh center. There are a number of shrines in the area. Khalsa College in Amritsar is the oldest Sikh institution of higher learning.

Ramdas was the fourth Guru. He led the Sikhs from 1574 to 1581.

Ranjit Singh was Maharaja in the Panjab from 1799 to 1839.

The Granth Sahib is a collection of hymns and other religious writings compiled by the Sikh Gurus.

A /Kirtən/ is a musical recitation of religious poetry. /pəršad/ is a preparation of flour, ghee, and sugar which is passed to the worshipers during certain services.

PRONUNCIATION

10.3 There are no new sounds in this lesson. However, practicing the following words will give you fluency in the more difficult sounds of Punjabi. Concentrate especially on the retroflex (underlined) sounds.

kaṇa	pɔṇe	saḍa	sáḍe	maṛa	saṛa
jaṇa	ɔṇa	nə́ḍḍi	wə́ḍḍi	taṛi	cáṛi
paṇi	cháṇi	wáḍi	lɔḍḍu	səṛk	rəṛk
ròṇa	tòṇa	ṭàḍi	pə̀d	ləṛi	səṛi
məṇka	rɔṇək	móḍa	ṭĩḍ	kə́ṛi	nəṛi
páṇ	ṭàṇi	pèḍ	chəḍ	pàṛa	kə̀ri

10.4 More tone practice in frames :

ó lUdIàṇe jáega.	He will go to Ludhiana.
ó əmrItsər jáega.	He will go to Amritsar.
ó jel̃ə́dər jáega.	He will go to Jullundur.
əsĩ lUdIàṇe jáwãge.	We will go to Ludhiana.
əsĩ əmrItsər jáwãge.	We will go to Amritsar.
əsĩ jəl̃ə̀dər jáwãge.	We will go to Jullundur.
mɛ lUdIàṇe sã.	I was at Ludhiana.
mɛ əmrItsər sã.	I was at Amritsar.
mɛ jəl̃ə̀dər sã.	I was at Jullundur.
lUdIàṇe gəe sã əsĩ.	We went to Ludhiana.
əmrItsər gəe sã əsĩ.	We went to Amritsar.
jəl̃ədər gəe sã əsĩ.	We went to Jullundur.
ó saḍe naḷ lUdIàṇe gIa.	He went to Ludhiana with us.
ó saḍe naḷ əmrItsər gIa.	He went to Amritsar with us.
ó saḍe naḷ jəl̃ə́dər gIa.	He went to Jullundur with us.

PATTERN PRACTICE

10.5	gʊ̃bəd sóṇe ləgde ne.	The domes look pretty.
	gʊ̃bəd bɔ́t sóṇe ləgde ne.	The domes look very pretty.
	sʊnéri gʊ̃bəd sóṇe ləgde ne.	The golden domes look pretty.
	ɪs de gʊ̃bəd sóṇe ləgde ne.	Its domes look pretty.
10.6	pərchawā̃ sʊ̃dər ləgda e.	The reflection looks beautiful.
	pərchawā̃ bɔ́t sʊ̃dər ləgda e.	The reflection looks very beautiful.
	éna da pərchawā̃ sʊ̃dər ləgda e.	Their reflection looks beautiful.
	pərchawā̃ sərowər wɪc sʊ̃dər ləgda e.	The reflection in the pool looks beautiful.
10.7	dərbar sáb kədõ baṇɪa si ?	When was the Darbar Sahib built ?
	gʊ̃bəd kədõ baṇe sən ?	When were the domes built ?
	sone da kəm kədõ kərwaɪa si ?	When was the gold work done ?
	ɪs di nɪ́ kədõ rəkkhi si ?	When was its corner-stone laid ?
10.8	é ki kər rɔ́e ne ?	What are they doing ?
	é ki khéḍ rɔ́e ne ?	What are they planning ?
	jəgir sɪ́g ki kər rɪ́a e ?	What is Jagir Singh doing ?
	əmrɪt kɔr ki ga rɔ́i e ?	What is Amrit Kaur singing ?
10.9	ó ki kərda e ?	What is he doing ?
	é ki gɔ̃de ne ?	What are they singing ?
	mʊ̃ḍe ki khéḍde ne ?	What are the boys playing ?
	kʊṛiā̃ ki gɔ̃diā̃ ne ?	What are the girls playing ?
10.10	é dɪlli di səṛk e.	This is the Delhi Road.
	é šɛ́r diā̃ seṛkā̃ ne.	These are city roads.
	é móṇ da kòṛa e.	This is Mohan's horse.
	é ram de kòṛe ne.	These are Ram's horses.

10.11 ap da pĩḍ pəsə̃d aia.	I liked your village.
ap di kafi pəsə̃d ai.	I liked your coffee
ap de ə̃gur pəsə̃d ae	I liked your grapes.
ap diã jəlebiã pəsə̃d aiã.	I liked your /jəlebiã/.

COUNTING

10.12 Learn the following numbers and practice them in frames such as you have been using.

soḷã	'sixteen'
sətārã	'seventeen'
əṭhārã	'eighteen'
unni	'nineteen'

You can now count as far as twenty, and by tens to one hundred. You also know how to express fractions involving halves and quarters. Those are the most useful numbers. For the present it is better to stop with that. The remaining numbers are rather complex and not frequently used.

For example, /pə̃jəttər/ 'seventy-five' is one of the more transparent ones. It looks like a condensation of /pə̃j/ and /səttər/. But there is no easy way of figuring out what the form should be, so the only way would be to memorize the whole set. Some are much less obvious : /pɛ̃ṭh/ 'sixty-five' does not look much like /pə̃j/ and /sə̃ṭh/. After you have acquired greater fluency in Punjabi, you may desire to learn some more numerals. For the present, it is better to avoid them as far as possible.

LESSON ELEVEN

A TALE

11.1 1. ɪk si cɪṛi te ɪk si kã̄.
2. dówẽ rəl ke khɪcṛi ríṇəṇ ləgge.
3. cɪṛi ne lɪà̃da cɔlã̄ da daṇa.
4. te kã̄ ne lɪà̃da moṭhã̄ da daṇa.
5. cɪri əg baḷəṇ ləggi.
6. óne kã̄ nu kía.
7. kawã̄ kawã̄, já khú tõ paṇi lɪà.
8. kã̄ ne khú tõ paṇi lɛ ã̄da.
9. cɪṛi ne kã̄ nu kía.
10. é paṇi thóṛa e.
11. já hor lɪà.
12. kã̄ paṇi lɛṇ cəla gɪa.
13. pɪcchõ cɪṛi ne khɪcṛi ría ke kha ləi.
14. te cəkki de gə̃ḍ wɪc luk gəi.
15. jədõ kã̄ paṇi lɛ ke aɪa.
16. tã̄ cɪṛi óthe koi nə́ĩ si.
17. édər ódər wekhdɪã̄ ónu cɪṛi da pū́ja dɪs pɪa.
18. kã̄ ne əg wɪc səlai tətti kiti,
19. te cɪṛi de pū́je wɪc de dɪtti.
20. cɪṛi ləggi cikəṇ,
21. cĩ cĩ mera pū́ja səṛɪa.
22. kã̄ ne əggõ kía,
23. kɪõ pəraɪa khɪccəṛ khə́da.
24. éo meri bat, te ʊttõ pɛ gəi rat.

11.1 1. ਇਕ ਸੀ ਚਿੜੀ ਤੇ ਇਕ ਸੀ ਕਾਂ ।
2. ਦੋਵੇਂ ਰਲ ਕੇ ਖਿਚੜੀ ਰਿੰਨ੍ਹਣ ਲੱਗੇ ।

3. ਚਿੜੀ ਨੇ ਲਿਆਂਦਾ ਚੌਲਾਂ ਦਾ ਦਾਣਾ ।
4. ਤੇ ਕਾਂ ਨੇ ਲਿਆਂਦਾ ਮੋਠਾਂ ਦਾ ਦਾਣਾ ।
5. ਚਿੜੀ ਅੱਗ ਬਾਲਣ ਲੱਗੀ ।
6. ਉਹਨੇ ਕਾਂ ਨੂੰ ਕਿਹਾ ।
7. ਕਾਵਾਂ, ਕਾਵਾਂ ਜਾਹ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲਿਆ ।
8. ਕਾਂ ਨੇ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲੈ ਆਂਦਾ ।]
9. ਚਿੜੀ ਨੇ ਕਾਂ ਨੂੰ ਕਿਹਾ ।
10. ਇਹ ਪਾਣੀ ਬੁਹੜਾ ਏ ।
11. ਜਾਹ ਹੋਰ ਲਿਆ ।
12. ਕਾਂ ਪਾਣੀ ਲੈਣ ਚਲਾ ਗਿਆ ।
13. ਪਿੱਛੋਂ ਚਿੜੀ ਨੇ ਖਿਚੜੀ ਰਿੰਨ੍ਹ ਕੇ ਖਾ ਲਈ ।
14. ਤੇ ਚੱਕੀ ਦੇ ਗੰਡ ਵਿਚ ਲੁਕ ਗਈ ।
15. ਜਦੋਂ ਕਾਂ ਪਾਣੀ ਲੈ ਕੇ ਆਇਆ,
16. ਤਾਂ ਚਿੜੀ ਓਥੇ ਕੋਈ ਨਹੀਂ ਸੀ ।
17. ਏਧਰ ਓਧਰ ਵੇਖਦਿਆਂ ਉਹਨੂੰ ਚਿੜੀ ਦਾ ਪੂੰਝਾ ਦਿਸ ਪਿਆ ।
18. ਕਾਂ ਨੇ ਅੱਗ ਵਿਚ ਸਲਾਈ ਤੱਤੀ ਕੀਤੀ ।
19. ਤੇ ਚਿੜੀ ਦੇ ਪੂੰਝੇ ਵਿਚ ਦੇ ਦਿੱਤੀ ।
20. ਚਿੜੀ ਲੱਗੀ ਚੀਕਣ,
21. ਚੀਂ ਚੀਂ ਮੇਰਾ ਪੂੰਝਾ ਸੜਿਆ ।
22. ਕਾਂ ਨੇ ਅੱਗੋਂ ਕਿਹਾ,
23. ਕਿਉਂ ਪਰਾਇਆ ਖਿੱਚੜ ਖਾਹਦਾ :
24. ਇਹੋ ਮੇਰੀ ਬਾਤ, ਤੇ ਉੱਤੋਂ ਪੈ ਗਈ ਰਾਤ ।

TRANSLATION

11.1 1. There was a sparrow and a crow.
2. They together began to cook /khɪcṛi/.
3. The sparrow brought a grain of rice.
4. And the crow brought a grain of /moṭh/.
5. The sparrow began to make fire.

6. She said to the crow :
7. O crow, O crow, go and bring water from the well.
8. The crow brought water from the well.
9. The sparrow said to the crow :
10. This water is little.
11. Go and bring some more.
12. The crow went to bring the water.
13. After this the sparrow cooked the /khIcṛi/ and ate it.
14. And hid herself in the hole of the grinding-wheel.
15. When the crow returned with water,
16. The sparrow wasn't there any more.
17. Looking around, he saw the sparrow's tail.
18. The crow heated a needle in the fire,
19. And pushed it in the tail of the sparrow.
20. The sparrow began to cry :
21. /cĩ cĩ/, my tail is burning.
22. The crow replied :
23. Why did she eat another person's /khIcṛi/ ?
24. This is my tale and the night is late.

USAGE NOTES

11.2 This is a very familiar folk tale in Punjab. It will be distinctly worth memorizing, since you may have opportunity to tell a tale. A familiar one is certainly the best for a beginner !

Line 1 is a very usual opening formula for a tale of this sort. It is, of course, varied slightly from tale to tale : /Ik si raja te Ik si rani./ 'There once was a king and a queen.' etc. A sentence of this type marks that follows as a tale in much the same way as does English 'Once upon a time there was a sparrow and crow.'

Line 24 is a standard way of closing a folk tale. It has some of the same functions as English 'And so they lived happily ever after.' Neither of these formulas would be used with other kinds of narrative.

Line 23 is a well known proverb. It uses /khɪccəṛ/ instead of the more usual /khɪcṛɪ/. Being a proverb, it would not do to change it, of course. /kɪõ peṙai khɪcṛi khádi./ would, however, mean exactly the same thing.

11.3 /khɪcṛi/ is a dish made of rice and something else cooked together. The other ingredient is most often some kind of /dal/ This is the case here; /moṭh/ is a kind of /dal/. The word /khɪcṛi/ is also used metaphorically of anything mixed, e. g. /khɪcṛi pàša/ mixed language : Punjabi, English, Urdu and what-not mixed together.

11.4 Village people grind flour from their own grain. For this purpose they use a /cəkki/. This consists of two stones one above the other. The lower one is stationary; the upper one can be turned by means of a /hətthi/ (compare /həth/ 'hand'). In the center of the upper stone is a hole /gə̃ḍ/ into which the grain is poured a little at a time. It passes between the two as the upper one is turned and comes out around the edge as flour.

PRONUNCIATION

11.5 The following is a convenient summary of all the sounds of Punjabi :

	Velar	Palatal	Retro-flex	Dental	Labial
Stops, voiceless	k	c	ṭ	t	p
aspirated	kh	ch	ṭh	th	ph
voiced	g	j	ḍ	d	b
Nasals	ŋ	ñ	ṇ	n	m
Flap and trill			ṛ	r	
Laterals			ḷ	l	
Fricatives, voiceless			š	s	f
voiced				z	
Semivowels		y			w
Glottal	h				
Nasalization	~				
Tones	´ ⁻ `				
Vowels	i e ɛ a ɔ o u ɪ ə ʊ				

The labels given are technical phonetic terms. A few were introduced in the first ten lessons. The remainder are introduced here for the convenience of students who have studied phonetics. If you are not already familiar with them, there is no need to learn them. They will not be made use of in the remaining lessons.

11.6 Certain of the sounds listed require some comment:

There is a clear contrast in Punjabi between /ə̃b/ and /əb/, /ə̃d/ and /əd/, and /ə̃ḍ/ and /əḍ/. This is shown by such pairs of words as the following :

/kə̃b/	'tremble'	/ləb/	'greed'
/sə̃d/	'tool'	/səd/	'call'
/kə̃ḍ/	'back'	/kə́ḍ/	'take out'

In the speech of most Punjabis, there is also a distinction between /ə̃g/ and /əŋ/. However, this is very much less important. There is a great deal of variation. Some say /waŋ/ 'like'; others say /wə̃g/; still others use both. But those who say /waŋ/ usually say /wɪə̃g/ 'trick.' Because of such variation, it is impossible to transcribe the difference in a way that would accurately reflect the pronunciation of all those who might serve as instructors using these lessons. But it is hardly necessary, since the distinction is of little significance. For convenience, we have written both as /ã̃g/. Thus /wã̃g/ represents either /waŋ/ or wã̃g/, while /wɪə̃g/ represents only /wɪəŋg/. If you imitate your instructor, your pronunciation of these words will be entirely acceptable, though perhaps slightly different from that of another person trained under a different instructor.

11.7 The situation with /ñ/ is in some ways similar. There are very few words with /ñ/ where this is not immediately followed by /c/ or /j/. The only common one is /əñaṇa/ 'child'. On the other hand, neither /n/ or /ṇ/ occurs before /c/ or /j/. We can, therefore, use a simpler transcription and write /˜c/ and /˜j/ instead of the more strictly correct /ñc/ and /ñj/. There is no possibility of a mistake, and the beginner would not be helped by the added specification.

11.8 In some parts of Punjab, /ḷ/ is not distinguished from /l/. In others, /ḷ/ is used in fewer words than is indicated in these lessons. Your instructor's pronunciation, therefore, may not coincide exactly with that shown. In any case, imitate his

pronunciation. If you do so, you will be understood in any part of the Punjab. Punjabis who distinguish /ḷ/ and /l/ are accustomed to hearing dialects that do not. If you make the distinction in a community that does not, there can be no difficulty.

11.9 Not all Punjabis make a clear distinction between /ph/ (which is rather common) and /f/ (which is much rarer). In certain positions in the word, some people will pronounce both much like English 'f'. The distinction is mostly likely to be made in initial position. Educated people are more likely to make the distinction than uneducated. Again, the best practice is to imitate your instructor. His speech probably represents a very good type of Punjabi that should be acceptable anywhere.

11.10 /z/ is a sound that occurs most often in words borrowed from Urdu. As such, it is very much more common in Pakistani Punjabi than in Indian. Its pronunciation presents no difficulty for Americans, being very much like 'z' in 'zoo.' But it does give trouble for some Punjabis. You will frequently hear /j/ substituted, particularly in rural areas. Thus, you may hear /jərūr/ for /zərūr/. It is probably best to use /z/, but you must be prepared to hear and understand /j/.

11.11 There are three tones in Punjabi. Every word has just one tone. It may occur on the first syllable or (very much more rarely) on the second syllable. Normal tone is very much the most frequent. For this reason it is convenient to leave it unmarked except when it occurs on the second syllable. This makes it unnecessary to write any tone mark on more than half the words. Though not written the tone is still to be pronounced. Every Punjabi word has a tone. The following indicate the possibilities :

	1 syllable		2 syllables		3 syllables	
Tone on first syllable :						
normal	/ca/	'enthusiasm'	/kora/	'whip'	/bolie/	'let's talk'
low	/cà/	'peep'	/kòṛa/	'horse'	/pèjūga/	'will send'
high	/cá/	'tea'	/kóra/	'leper'	/kháūga/	'will eat'
Tone on second syllable :						
normal	—		/chəlā/	'deceieve'	/kərāi/	'get it done'

low	—	/pərà/	'fill'	/pəɽài/	'studies'
high	—	/wəgá/	'threw'	/kərá̃ũ/	'will get it done

Four syllable and longer words are infrequent, but follow the same patterns.

PATTERN PRACTICE

11.12	cɪɽi ne cɔlã̃ da daṇa lɪ̀ãda	The sparrow brought a grain of rice.
	kã̃ ne paṇi lɪ̀ãda	The crow brought water.
	éne səlai lɪ̀ãdi.	He brought a needle
	éne phəl lɪ̀ãde.	He brought fruit.
11.13	kã̃ əg baḷəṇ ləgga.	The crow began to make a fire.
	mʊ̃ḍa kəm kərn ləgga.	The boy began to work.
	kʊɽi kəm kərn ləggi.	The girl began to work.
	kʊɽiã̃ paṇi leṇ ləggiã̃.	The girls began to bring water.
11.14	cɪɽi əg baḷəṇ cəli gəi.	The sparrow went to build a fire.
	kã̃ khɪcɽi rínɔṇ cəla gɪa.	The crow went to cook /khɪcɽi/.
	kʊɽiã̃ paṇi leṇ cəliã̃ gəiã̃.	The girls went to get water.
	mʊ̃ḍe kəm kərn cəle gəe.	The boys went to work.
11.15	óne səlai pú̃je wɪc dɪtti.	He put the needle into the tail.
	óne pesa həth wɪc de dɪtta.	He put the money in the hand.
	kã̃ ne paṇi ónu de dɪtta.	The crow gave her the water.
	cɪɽi ne kã̃ nu khɪcɽi de dɪtti.	The sparrow gave the crow /khɪcɽi/.
11.16	jáo khū́ tõ paṇi lɪ̀ao.	Go and get water from the well.
	jáo bəzar tõ səbzi lɪ̀ao.	Go and get vegetables from the market.

	jáo khɪcṛi lɪ̀ào.	go and get more /khɪcṛi/.
	jáo hor cɔl lɪ̀ào	Go and get more rice.
11.17	kā̃ ne cɪṛi nu k/a.	The crow said to the sparrow.
	óne dukandar nu k/a.	He said to the shopkeeper.
	həlwai ne ónu k/a.	The confectioner said to him.
	éne ónu k/a.	He said to her.
		She said to him.
		He said to him. etc.

11.18 The pattern in 11.15 is one that you have seen many times before. It is the usual way of making a command or request in the situations of most of the dialogues given in these lessons. It is the form that you will find most frequently proper in your contacts with Punjabi people.

It is given here to provide a comparison with sentences 7 and 11 in the store. These are also commands of a less polite kind. Such commands might be addressed to children or under certain circumstances to servants, but not ordinarily to adult acquaintances.

11.19 /óne/ is parallel in function to such sequences of words as /kā̃ ne/. /óne/, /éne/, and /ónu/ are written as single words because each is said with only one tone. Each Punjabi word has a tone. To write /é ne/ would imply a second tone, /é nē/, but such a pronunciation is not used.

11.20 /kərn/ is to /kər/ as /leṇ/ is to /le/ or /r/nəṇ/ is to /r/n/. The ending hero is /-n/ after /r/, /-ṇ/ after vowels, and /-əṇ/ after most consonants.

11.21 Compare the order of words in 11.7 with line 3 in 11.1. Compare 11.8 with line 20.

The pattern practices give what is usually considered as the normal order. In colloquial Punjabi, however, there are many departures from this "standard." Perhaps the commonest differs by only one change : one word or a group of closely related words is taken out and put at the end of the sentence after the verb. Sentences of this kind have appeared many times before in these lessons. For example, in 2.1 :

/é ne mere dost, ram gopal./

Compare /é mere dost, ram gopal, ne./

/mere dost, ram gopal/ is such a group of closely related words that act as a single unit, even if it does constitute more than half the sentence.

LESSON TWELVE

A LEGEND

12.1 1. ɪk werā̃ di gəl e.
2. gʊru nanək te mərdana kɪse pĩd gəe.
3. óthõ dɪā̃ lokā̃ ne óna da bəṛa adər kita.
4. gʊru ji ne kɪ́a :
5. é pĩḍ ʊjjəṛ jae.
6. phɪr gʊru ji te mərdana dusre pĩḍ gəe.
7. óthõ dɪā̃ lokā̃ ne óna da bəṛa nɪradər kita.
8. gʊru ji ne əsis dɪtti :
9. é pĩḍ wəsda ré.
10. mərdane ne pʊcchɪa :
11. é kɪõ ?
12. gʊru ji ne ʊttər dɪtta :
13. je cə̃ge lok ʊjjəṛ jáṇge,
14. tā̃ jɪtthe wi jáṇge, apṇi cə̃gɪai naḷ lɛ jáṇge.
15. pɛ́ṛe lok apṇe pĩd wɪc i rɛ́ṇ tā̃ cə̃ga e.

12.1 1. ਇਕ ਵੇਰਾਂ ਦੀ ਗੱਲ ਏ ।
2. ਗੁਰੂ ਨਾਨਕ ਤੇ ਮਰਦਾਨਾ ਕਿਸੇ ਪਿੰਡ ਗਏ ।
3. ਓਥੋਂ ਦਿਆਂ ਲੋਕਾਂ ਨੇ ਉਹਨਾਂ ਦਾ ਬੜਾ ਆਦਰ ਕੀਤਾ ।
4. ਗੁਰੂ ਜੀ ਨੇ ਕਿਹਾ :
5. ਇਹ ਪਿੰਡ ਉੱਜੜ ਜਾਏ ।
6. ਫਿਰ ਗੁਰੂ ਜੀ ਤੇ ਮਰਦਾਨਾ ਦੂਸਰੇ ਪਿੰਡ ਗਏ ।
7. ਓਥੋਂ ਦਿਆਂ ਲੋਕਾਂ ਨੇ ਉਹਨਾਂ ਦਾ ਬੜਾ ਨਿਰਾਦਰ ਕੀਤਾ ।
8. ਗੁਰੂ ਜੀ ਨੇ ਅਸੀਸ ਦਿਤੀ :
9. ਇਹ ਪਿੰਡ ਵਸਦਾ ਰਹੇ ।

10. ਮਰਦਾਨੇ ਨੇ ਪੁਛਿਆ ।
11. ਇਹ ਕਿਉਂ ?
12. ਗੁਰੂ ਜੀ ਨੇ ਉੱਤਰ ਦਿੱਤਾ ।
13. ਜੇ ਚੰਗੇ ਲੋਕ ਉੱਜੜ ਜਾਣਗੇ,
14. ਤਾਂ ਜਿੱਥੇ ਵੀ ਜਾਣਗੇ, ਆਪਣੀ ਚੰਗਿਆਈ ਨਾਲ ਲੈ ਜਾਣਗੇ ।
15. ਭੈੜੇ ਲੋਕ ਆਪਣੇ ਪਿੰਡ ਵਿਚ ਈ ਰਹਿਣ ਤਾਂ ਚੰਗਾ ਏ ।

TRANSLATION

12.1
1. Once upon a time.
2. Guru Nanak and Mardana went to a certain village.
3. The people of that place paid them much respect.
4. The Guru said,
5. "May this village be scattered."
6. Later the Guru and Mardana went to another village.
7. The people of that place treated them very disrespectfully.
8. The Guru blessed them,
9. "May this village prosper."
10. Mardana asked,
11. "Why is this ?"
12. The Guru gave answer,
13. "If good people will scatter,
14. Then wherever they will go, they will take with them their goodness.
15. But it is better for bad people to remain in their own village."

Guru Nanak (1469-1538) was the founder of the Sikh movement.

/ɪk werā̃ di gəl e./, literally 'It is the happening of one time,' is a conventional opening for tales and legends.

P.U.P.—797

GRAMMAR

12.3 The pattern practices in the first eleven lessons have given you a number of hints at Punjabi grammar. You have seen, for example, that certain nouns have different forms for singular and plural (e. g. /sətra/ sətre/) and others are alike (e. g. /əb əb/). It is now time to organize some of these facts. If this can be done it should make clear some of the underlying principles of Punjabi sentence structure, and help greatly as you try to get a further command of the language.

When such facts are systematically presented, we call it "grammar." Americans are often conditioned to think of grammar as merely a long list of definitions and a number of rather pointless rules. That is a mistake. The terminology is really rather unimportant and formal definitions are often beside the point. Rules are much less important than understanding.

A few technical terms will have to be used, of course. But do not worry about their definitions. Instead, try to see the patterns that call forth the terms. Check back through past dialogues and pattern practices. You will find many examples of every principle that is mentioned in the grammar notes. The notes will, for the most part, merely systematize things that you already have some informal acquaintance with.

There is one very important reason for calling your attention to grammatical patterns. That is, many of them are quite different from English patterns. They will be hard to master unless you see how they are different. Not everything in Punjabi is obviously logical, any more than is the case with English. However, many of the patterns are much more reasonable when you are able to see their organization in Punjabi terms rather than in English. The grammar notes are designed to call your attention to the system of Punjabi grammar and to show how many of the patterns fit together.

12.4 Punjabi expresses certain relationships by means of *postpositions*. These are words like :

/wɪc/	'in'	/naḷ/	'with'
/tõ/	'from'	/da/	'of'
/nu/	'to'	/ne/	

All of these have occurred in past lessons, some of them

many times.

"Translations" have been given for five of the six. With any kind of word, one-word "meanings" are notoriously treacherous. With postpositions they are worse than average. Sentences containing /wɪc/ can often be translated by sentences containing 'in'. This is probably more often the case than not, but there are instances where 'in' simply will not work. So to say "/wɪc/ means 'in' " can be most misleading. With some others, the situation is even worse. Probably more sentences with /nu/ can be translated by sentences with 'to' than with any other English word. 'To,' therefore, is probably the best one-word "translation" for /nu/. But there are very many ways in which sentences containing /nu/ can be translated, and the use of 'to' is only one of the many. 'To' is unsatisfactory in more instances than it is satisfactory. We gave it merely because nothing is better.

With /ne/, the problem is so difficult that it is certainly better not to attempt to give any single-word "meaning" at all. That does not mean that we can give no guidance on the use of /ne/. It is used in very specific ways, and it can and should be described. But a translation is not a workable way of describing them. /ne/ is used in certain very definite places in certain specific Punjabi sentence patterns. These patterns can be described. This grammatical description will say everything that it is really worthwhile to say about the use of /ne/. A "translation" will be able to add nothing at all.

Similarly with /nu/ a grammatical description of certain patterns will tell us a great deal more than any translation as 'to'. Indeed, it will tell us everything correct of what the translation might tell us.

With any "small words" like /ne/ and /nu/ the important thing is the patterns in which they are used. These will become clear in due course—perhaps you have already surmised a great deal of them. The translation is unimportant.

12.5 Postpositions are used in several ways. The most important one is immediately following a noun in such a way that the noun and the postposition from a phrase. That is, they form a unit—a subassembly—which operates as a single entity in larger patterns. This is true of all these postpositions. The choice from the list is largely a matter of the relationship of this

phrase to other words in the sentence.

For example, /da/ usually relates to another noun. Usually the phrase with /da/ precedes the other noun. It thus works very much like English '-'s,' which also follows nouns, and joins them to following nouns.

/ram da pĩḍ/ 'Ram's village'

If we translate /da/ by 'of' (and this is a common practice), we must remember that the order is entirely different :

/ram da pĩḍ/ 'the village of Ram'

12.6 /da/ is unique among Punjabi postpositions in that it agrees with the following noun in much the same way as does an adjective.

/móṇ da sɜtra/	'Mohan's orange'		
		/cɜga sɜtra/	'a good orange'
/móṇ di narɜgi/	'Mohan's orange'		
		/cɜgi narɜgi/	'a good orange'
/móṇ de sɜtre/	'Mohan's oranges'		
		/cɜge sɜtre/	'good oranges'
/móṇ diã narɜgiã/	'Mohan's oranges'		
		/cɜgiã narɜgiã/	'good oranges'

12.7 Before postpositions, some nouns have a distinctive form.

/mŨḍa/	'the boy'
/mŨḍe da dost/	'the boy's friend'
/mŨḍe/	'boys'
/mŨḍɪã da dost/	'the boys' friend'

These special forms are traditionally referred to as being in the *oblique case*. It is convenient to label all forms occurring in this position, even when they are not visibly different from the *nominative*.

12 8 On this basis, most nouns are described as having four important forms. Actually no more than three of these are ever visibly different. All feminine nouns follow one pattern. Masculine nouns follow two, one for all masculine nouns ending in /a/ in the singular nominative, and one for all others. The following are typical examples :

	masculine I	masculine II	feminine

	'boy'	'washerman'	'girl'
nominative singular	mũḍa	tòbi	kʊṛi
oblique singular	mũḍe	tòbi	kʊṛi
nominative plural	mũḍe	tòbi	kʊṛiã
oblique plural	mũḍɪã	tòbiã	kʊṛiã

If you will go over the material you have learned you will find examples of singulars and plurals, nominatives and obliques, and all three types of nouns. Seeing or hearing them in use will often tell you which group any noun belongs to.

PATTERN PRACTICE

12.9	ram pĩḍ gɪa.	Ram went to the village.
	sita pĩḍ gəi.	Sita went to the village.
	mũḍe pĩḍ gəe.	The boys went the village.
	kʊṛiã pĩḍ gəiã.	The girls went to the village.
12.10	gʊru ji ne əsis dɪtti.	The Guru gave blessings.
	lokã ne kəm kita.	The people worked.
	mərdane ne səwal kita.	Mardana asked a question.
	mərdane ne gəl kiti.	Mardana said.
	mũḍɪã ne adər kita.	The boys treated them with respect.
	kʊṛiã ne nɪradər kita.	The girls treated them with disrespect.
12.11	pĩḍ dɪã lokã ne adər kita.	The village people were respectful.
	pĩḍ diã kʊṛiã ne kəm kita.	The village girls worked.
	móṇ de dost ne ʊttər dɪtta.	Mohan's friend said.
	móṇ dɪã dostã ne kəm kita	Mohan's friends worked.
12.12	móṇ da kə̀r pĩḍ wɪc e.	Mohan's house is in the village.

	ram de dost šér wɪc ne.	Ram's friends are in the city.
	mɪrze diā̃ cizā̃ kər wɪc ne.	Mirza's things are in the house.
	ódā saikel kalɪj wɪc e.	His cycle is in the college.
12.13	ó kʊṛi naḷ si.	She was with the girl.
	ó mere naḷ si.	He was with me.
	ó mʊ̃ḍɪā̃ naḷ bɛṭha si.	He was sitting with the boys.
	ó kʊḍiā̃ naḷ bɛṭhi si.	She was sitting with the girls.
12.14	ján əmrika tõ e.	John is from America.
	ó dɪlli tõ aɪa.	He came from Delhi.
	mʊ̃ḍe pə̃jab tõ ae.	The boys came from Punjab.
	ó pakɪstan tõ ae.	They came from Pakistan.

12.15 The verb /kər/ 'do' with its present tense /kərda e/ and the past /kita/ occurs very frequently in phrases with a noun, e. g. /kəm/ 'work.' These phrases often have idiomatic meanings and should be thought of as units.

LESSON THIRTEEN

DIWALI

13.1 1. dıwaḷi sare pàrət wıc mənai jā̃di e.
2. ėdé naḷ sıaḷ di rʊt šʊru hũdi e.
3. lok apṇe kə̀rã nu saf kərde te səjɔ̃de ne.
4. həlwai nəwiã məṭhıaiã kə̀ḍde ne.
5. jəlebiã, peṛe, ləḍḍu, kəlakə̃d, bərfi, sə̀b kʊj baṇɔ̃de ne.
6. choṭe mũḍe pəṭake ləi phırde ne.
7. dıwaḷi di rat nu kə̀r kə̀r dip maḷa hũdi e.
8. sə̀b pase bəṛiã roṇkã hũdiã ne.
9. kẽde ne :
10. es dın ram cə̃dər ji sita nu wapəs lɛ́ ke əjʊ̃ddıa ae sə̀n.
11. dıwaḷi ʊs khʊši wıc mənai jā̃di e.

ਦੀਵਾਲੀ

13.1. 1. ਦੀਵਾਲੀ ਸਾਰੇ ਭਾਰਤ ਵਿਚ ਮਨਾਈ ਜਾਂਦੀ ਏ ।
2. ਇਹਦੇ ਨਾਲ ਸਿਆਲ ਦੀ ਰੁਤ ਸ਼ੁਰੂ ਹੁੰਦੀ ਏ ।
3. ਲੋਕ ਆਪਣੇ ਘਰਾਂ ਨੂੰ ਸਾਫ ਕਰਦੇ ਤੇ ਸਜਾਉਂਦੇ ਨੇ ,
4. ਹਲਵਾਈ ਨਵੀਆਂ ਮਠਿਆਈਆਂ ਕਢਦੇ ਨੇ ।
5. ਜਲੇਬੀਆਂ, ਪੇੜੇ, ਲੱਡੂ, ਕਲਾਕੰਦ, ਬਰਫੀ ਸਭ ਕੁਝ ਬਣਾਉਂਦੇ ਨੇ ।
6. ਛੋਟੇ ਮੁੰਡੇ ਪਟਾਕੇ ਲਈ ਫਿਰਦੇ ਨੇ ।
7. ਦੀਵਾਲੀ ਦੀ ਰਾਤ ਨੂੰ ਘਰ ਘਰ ਦੀਪ ਮਾਲਾ ਹੁੰਦੀ ਏ ।
8. ਸਭ ਪਾਸੇ ਬੜੀਆਂ ਰੌਣਕਾਂ ਹੁੰਦੀਆਂ ਨੇ ।
9. ਕਹਿੰਦੇ ਨੇ :

10. ਇਸ ਦਿਨ ਰਾਮ ਚੰਦਰ ਜੀ ਸੀਤਾ ਨੂੰ ਵਾਪਸ ਲੈ ਕੇ ਅਯੁਧਿਆ ਆਏ ਸਨ ।

11. ਦੀਵਾਲੀ ਉਸ ਖ਼ੁਸ਼ੀ ਵਿਚ ਮਨਾਈ ਜਾਂਦੀ ਏ ।

TRANSLATION

13.1
1. Diwali is celebrated all over India.
2. With this the winter season begins.
3. People clean their houses and decorate them.
4. Confectioners make fresh sweets.
5. /jəlebiā̃, peṛe, ləḍḍu, kəlakə̃d, bərfi/, they prepare everything.
6. Small boys carry firecrackers,
7. On the night of Diwali in every house lamps are lit.
8. Everywhere there are great celebrations.
9. It is said
10. On this day Rama brought Sita back and came to Ayuddia.
11. Diwali is celebrated in this joy.

13.2 Diwali is a celebration of Hindu origin, but for many people of little religious significance, and generally celebrated by all communities.

The Ramayana is the legendary history of the kidnapping by Ravana of Sita, wife of Rama, and her eventual rescue and return. Throughout India this is probably the most widely familiar story. It is less often told in Pakistan, but many of the incidents are nevertheless widely known.

Rama is known by a number of different names. /ram cə̃dər/ is a rather common one.

13.3 /dip maḷa/ is literally 'a garland of lamps.' Originally small clay lamps were used, but recently candles or electric lights have tended to supplant them.

GRAMMAR

13.4 Sentences in Punjabi are built, as you have seen, on a number of patterns. Most of them contain a verb phrase and a subject. They may also contain a number of other elements. The verb phrase may consist of a single word or of several. Similarly, the subject may consist of one word or many. After the verb phrase and the subject, the most frequent sentence element is the object. This also may consist of any number of words.

	subject	object	verb phrase
4	həlwai	nəwiã məṭhıaiã	kə̃ḍde ne.
6	choṭe mʊ̃ḍe	pəṭake	ləi phırde ne.

Contrary to English conventions, the subject is commonly omitted. In this instance it is generally indicated to be identical with that of the preceding sentence :

5	həlwai	sə̃b kʊj	bəṇʒde ne

In English this would generally be indicated by using a pronoun for the subject.

13.5 One type of Punjabi verb phrase is called *present tense.* The examples just above are of this kind. The mark of the present tense is a suffix (/-da/) followed by an auxiliary (commonly /e/ or /ne/). This always agrees with the subject and can be identified as that part of the sentence with which the present tense verb phrase shows agreement.

4	həlwai (masc. plur)...	kə̃ḍ-de ne.
1	diwali (fem. sing.) ..	jã-di e.
8...	bəṛiã rəṇkã (fem. plur)...	hʊ̃-diã ne.

13.6 There are two sets of auxiliaries in Punjabi. Both are given here, though only the first is used in the present tense :

singular			
	first person	ã	sã
	second person	ɛ̃	sɛ̃
	third person	e	si
plural			
	first person	ã	sã
	second person	o	so
	third person	ne	sən

13.7 The suffix used in the present tense is /-da/. It agrees with the subject in exactly the same way as do adjectives. The following are the forms of the present tense for two verbs. Pronoun subjects are given.

MASCULINE

/mɛ jā̃da ā̃./	'I go.'	/mɛ kərda ā̃./	'I do.'
/tū̃ jā̃da ẽ./	'You go.'	/tū̃ kərda ẽ./	'You do.'
/ó jā̃da e./	'He goes.'	/ó kərda e./	'He does.'
/əsī̃ jā̃de ā̃./	'We go.'	/əsī̃ kərde ā̃./	'We do.'
/tʊsī̃ jā̃de o./	'You go.'	/tʊsī̃ kərde o./	'You do.'
/ó jā̃de ne./	'They go.'	/ó kərde ne./	'They do.'

FEMININE

/mɛ jā̃di ā̃./	'I go.'	/mɛ kərdi ā̃./	'I do.'
/tū̃ jā̃di ẽ./	'You go.'	/tū̃ kərdi ẽ./	'You go.'
/ó jā̃di e./	'She goes.'	/ó kərdi e./	'She does.'
/əsī̃ jā̃diā̃ ā̃./	'We go.'	/əsī̃ kərdiā̃ ā̃./	'We do.'
/tʊsī̃ jā̃diā̃ o./	'You go.	/tʊsī̃ kərdiā̃ o./	'You do.'
/ó jā̃diā̃ ne./	'They go.'	/ó kərdiā̃ ne./	'They do.'

13.8 The forms with /tū̃/ are related to sentences like /já khū́ tō̃ paṇi lɪà./ As such they are seldom used in speaking to a chance acquaintance, or in most of the situations where you will find yourself in Punjab. /tʊsī̃/ is preferred even when speaking to single person. It remains grammatically plural, of course. /tʊsī̃/ is related to sentences like /jáo khū́ tō̃ paṇi lɪào./ (See 11.18) That is, /tʊsī̃/ is used in the same situations as /jáo/ and /tū̃/ in the same situations as /já/.

PRONUNCIATION

13.9 The present tense gives rise to certain sequences of consonants that are difficult for English speaking people. The following are exmaples. They have been given in the masculine singular form. It will be useful to practice them in the other

forms also. They can all be practiced in such a context as /ó .. ...e./ or /ó... .. ne./

/kə́ḍda	cə́ṛda	cəṭda	uṭhda
ʋḍda	kə́ṛda	kəṭda	nəṭhda
wə́ḍda	pə́ṛda	pʊṭda	maṭhda
khéḍda	rʊṛda	kʊṭda	bɛṭhda/

PATTERN PRACTICE

13.10	lok apṇe kə̀rā̃ nu saf kərde ne.	The people clean their houses.
	ɔrtā̃ apṇe kə̀rā̃ nu səjɔ̃diā̃ ne.	The women decorate their houses.
	ɔrət apṇe kə̀r nu saf kərdi e.	The woman cleans her house.
	ó mere kə̀r nu saf kərda e.	He cleans my house.
13.11	dɪwaḷi naḷ sɪaḷ di rʊt šʊru hʊ̃di e.	The winter season starts with Diwali.
	šam nu khéḍ šʊru hʊ̃di e.	The game begins in the evening.
	rat nu dʊkan bə̃d hʊ̃di e.	The shop closes at night.
	rat nu dip maḷa hʊ̃di e.	At night lamps are lit.
13.12	mela ʊs khʊši wɪc mənaɪa jā̃da e.	The festival is celebrated on account of that.
	hər sal dɪwaḷi mənai jā̃di e.	Diwali is celebrated every year.
	bə́t mele mənae jā̃de ne.	Many festivals are celebrated.
	id pakistan wɪc mənai jā̃di e.	Id is celebrated in Pakistan.
13.13	ó roṭi khā̃de ne.	They are eating their dinner.
	mɛ̃ kə̀r wɪc bɛṭha ā̃.	I am sitting in the house.
	əsī̃ šɛ́r calle ā̃.	We are going to the city.
	tʊsī̃ ki pī̃de o ?	What are you drinking ?

13.14	ó roṭi khɑ̃diɑ̃ ne.	They are eating dinner.
	mɛ kə̀r wɪc bɛṭhi ɑ̃.	I am sitting in the house.
	əsĩ šɛ́r cəlliɑ̃ ɑ̃.	We are going to the city.
	tʊsĩ ki pĩdiɑ̃ o ?	What are you drinking ?
13.15	mɛ cá pĩda sɑ̃.	I was drinking tea.
	əsĩ roṭi khɑ̃de sɑ̃.	We were eating dinner.
	tʊsĩ óthe khéḍde so.	You were playing there.
	ó kəm kərde sən.	They were working.

LESSON FOURTEEN

ID

14.1 1. idā̃ do hū̃diā̃ ne.
2. ɪk choṭi te ɪk waḍḍi.
3. choṭi id da maza zɪada i e.
4. é id roze khatam hoṇ te ɔ̃di e.
5. pɪchle sal id waḷe dɪn me lɔ̀r wɪc sā̃.
6. jadõ nawā̃ cən cə́ṛɪa,
7. lokā̃ ne ɪk dusre nu mubarkā̃ dɪttiā̃,
8. dusre dɪn taṛke uṭh ke lokā̃ ne nawẽ kapṛe pae.
9. admi masjɪd wɪc namaz pə́ṛṇ cale gae.
10. te ɔrtā̃ kə̀r rə́iā̃.
11. guā̃ḍiā̃ ne ɪk dusre nu sewiā̃ paka ke dɪttiā̃.
12. sare baccɪā̃ nu idi mɪli.
13. kə̀rā̃ de nɔker-cakar wi idi leṇ ae.
14. ḍakie nu wi idi mɪli.
15. kai lok bagā̃ wɪc ser karn cale gae.
16. kai thawā̃ te id de mele lagge.
17. lɔ̀r wɪc baṛa waḍḍa ṭə́ru da mela lagga,

14.2 6. jadõ nawā̃ cən cə́ṛda e,
7. lok ɪk dusre nu mubarkā̃ dẽde ne.
8. dusre dɪn taṛke uṭh ke nawẽ kapṛe pɔ̃de ne.
9. admi masjɪd wɪc namaz pə́ṛṇ cale jā̃de ne.
10. te ɔrtā̃ kə̀r rḗdiā̃ ne.
11. guā̃ḍi ɪk dusre nu sewiā̃ paka ke dẽde ne.
12. sare baccɪā̃ nu idi mɪldi e.
13. kə̀rā̃ de nɔkar-cakar wi idi leṇ ɔ̃de ne.
14. ḍakie nu wi idi mɪldi e.
15. kai lok bagā̃ wɪc ser karn cale jā̃de ne.
16. kai thawā̃ te id de mele lagde ne.

17. lɔ̃r wɪc bəɽa wəḍḍa ṭɔ̃ru da mela ləgda e.

ਈਦ

14.1 1. ਈਦਾਂ ਦੋ ਹੁੰਦੀਆਂ ਨੇ ।
2. ਇਕ ਛੋਟੀ ਤੇ ਇਕ ਵੱਡੀ ।
3. ਛੋਟੀ ਈਦ ਦਾ ਮਜ਼ਾ ਜ਼ਿਆਦਾ ਈ ਏ ।
4. ਇਹ ਈਦ ਰੋਜ਼ੇ ਖ਼ਤਮ ਹੋਣ ਤੇ ਆਉਂਦੀ ਏ ।
5. ਪਿਛਲੇ ਸਾਲ ਈਦ ਵਾਲੇ ਦਿਨ ਮੈਂ ਲਾਹੌਰ ਵਿਚ ਸਾਂ ।
6. ਜਦੋਂ ਨਵਾਂ ਚੰਨ ਚੜ੍ਹਿਆ,
7. ਲੋਕਾਂ ਨੇ ਇਕ ਦੂਸਰੇ ਨੂੰ ਮੁਬਾਰਕਾਂ ਦਿੱਤੀਆਂ ।
8. ਦੂਸਰੇ ਦਿਨ ਤੜਕੇ ਉਠ ਕੇ ਲੋਕਾਂ ਨੇ ਨਵੇਂ ਕਪੜੇ ਪਾਏ ।
9. ਆਦਮੀ ਮਸਜਿਦ ਵਿਚ ਨਮਾਜ਼ ਪੜ੍ਹਨ ਚਲੇ ਗਏ ।
10. ਤੇ ਔਰਤਾਂ ਘਰ ਰਹੀਆਂ ।
11. ਗੁਵਾਂਢੀਆਂ ਨੇ ਇਕ ਦੂਸਰੇ ਨੇ ਸੇਵੀਆਂ ਪਕਾ ਕੇ ਦਿੱਤੀਆਂ ।
12. ਸਾਰੇ ਬੱਚਿਆਂ ਨੂੰ ਈਦੀ ਮਿਲੀ ।
13. ਘਰਾਂ ਦੇ ਨੌਕਰ ਚਾਕਰ ਵੀ ਈਦੀ ਲੈਣ ਆਏ ।
14. ਡਾਕੀਏ ਨੂੰ ਵੀ ਈਦੀ ਮਿਲੀ ।
15. ਕਈ ਲੋਕ ਬਾਗਾਂ ਵਿਚ ਸੈਰ ਕਰਨ ਚਲੇ ਗਏ ।
16. ਕਈ ਥਾਵਾਂ ਤੇ ਈਦ ਦੇ ਮੇਲੇ ਲੱਗੇ ।
17. ਲਾਹੌਰ ਵਿਚ ਬੜਾ ਵੱਡਾ ਟਰੂ ਦਾ ਮੇਲਾ ਲੱਗਾ ।

14.2 6. ਜਦੋਂ ਨਵਾਂ ਚੰਨ ਚੜ੍ਹਦਾ ਏ,
7. ਲੋਕ ਇਕ ਦੂਸਰੇ ਨੂੰ ਮੁਬਾਰਕਾਂ ਦੇਂਦੇ ਨੇ ।
8. ਦੂਸਰੇ ਦਿਨ ਤੜਕੇ ਉਠ ਕੇ ਨਵੇਂ ਕਪੜੇ ਪਾਉਂਦੇ ਨੇ ।
9. ਆਦਮੀ ਮਸਜਿਦ ਵਿਚ ਨਮਾਜ਼ ਪੜ੍ਹਨ ਚਲੇ ਜਾਂਦੇ ਨੇ ।
10. ਤੇ ਔਰਤਾਂ ਘਰ ਰਹਿੰਦੀਆਂ ਨੇ ।
11. ਗੁਵਾਂਢੀ ਇਕ ਦੂਸਰੇ ਨੂੰ ਸੇਵੀਆਂ ਪਕਾ ਕੇ ਦੇਂਦੇ ਨੇ ।
12. ਸਾਰੇ ਬੱਚਿਆਂ ਨੂੰ ਈਦੀ ਮਿਲਦੀ ਏ ।
13. ਘਰਾਂ ਦੇ ਨੌਕਰ ਚਾਕਰ ਵੀ ਈਦੀ ਲੈਣ ਆਉਂਦੇ ਨੇ ।
14. ਡਾਕੀਏ ਨੂੰ ਵੀ ਈਦੀ ਮਿਲਦੀ ਏ ।

15. ਕਈ ਲੋਕ ਬਾਗਾਂ ਵਿਚ ਸੈਰ ਕਰਨ ਚਲੇ ਜਾਂਦੇ ਨੇ ।

16. ਕਈ ਥਾਵਾਂ ਤੇ ਈਦ ਦੇ ਮੇਲੇ ਲਗਦੇ ਨੇ ।

17. ਲਾਹੌਰ ਵਿਚ ਬੜਾ ਵੱਡਾ ਟਰੂ ਦਾ ਮੇਲਾ ਲਗਦਾ ਏ ।

TRANSLATION

14.1

1. There are two Ids.
2. A small one and a great one.
3. The small one is the more interesting.
4. Id is held when the day [of fasting] have come to an end.
5. Last year I was in Lahore on the day of Id.
6. When the new moon arose,
7. The people greeted each other.
8. The next day the people got up early in the morning and put on new clothes.
9. The men went to the mosque for prayers.
10. And the women remained at home.
11. The neighbours cooked and gave /sewiã/ to each other.
12. /idi/ was given to all the children.
13. The servants of the household also came to receive /idi/
14. The postman was also given /idi/.
15. Some of the people went to the parks for a stroll.
16. At several places, Id fairs were held.
17. In Lahore, a great /ṭə́ru/ fair was held.

14.2

6. When the new moon comes up,
7. the people give each other greetings.
8. On the second day, after they have gotten up early, they put on new clothes.
9. The men go into the mosque to recite prayers.
10. But the women stay home.
11. The neighbours cook /sewiã/ and then give them to each other.

12. Small gifts are given to all the children.
13. The household servants also come for gifts.
14. The postman also gets gifts.
15. Some people go to take walks in the parks.
16. Id fairs are held at many places.
17. In Lahore a great fair is held for the second day of Id.

NOTES

14.3 Ramadan (in Punjabi /rəmzan/) is a month in the Muslim calendar in which fasting is enjoined. Because the calendar is lunar, it comes at a different time in our solar calendar every year. Id comes at the end of Ramadan when fasting can be discontinued. In the description Ramadan is not mentioned directly, but /roze khətəm hoṇ/ 'when the days have ended' is a reference to it.

/sewiā̃/ is a sweet dish made of a kind of noodles. It is made at other times also, but it is especially associated with Id.

/idi/ is some small gift given at Id.

/ṭə́ru/ is the name of the fair held on the second day of Id.

14.4 Punjabi often forms compounds consisting of a common word and a similar but slightly different word. The latter may be a word used elsewhere, or just something suggested by the first. /nɔkər-cakər/ is an example. It can perhaps be translated as 'servants and people like that.' /paṇi tə́ṇi/ means something like 'water and things.' Such forms are more common in less formal Punjabi, and sometimes serve to signal that informality.

14.5 /mʊbarkā̃/ is the plural of /mʊbarək/, a common word of greeting among Muslims. The formation is comparable to /ɔrtā̃/ 'women,' plural of /ɔrət/ 'woman.'

GRAMMAR

14.6 In Lesson thirteen, there was a description of a familiar

festival, Diwali. This used verb phrases in the present tense. Written in this way, it describes the customary activities at Diwali. In 14.1, another Punjabi festival is described. This starts out in much the same way. Sentences 1 to 4 give some general information about Id. All this applies equally well to Id in any year. Sentence 5, however, singles out a specific celebration of the festival, that in the preceding year, and let us know that the speaker is an eye-witness of the event. The rest of what he says tells about the specific things that happened that year in Lahore. From sentence 6 onward, the narration makes use of the past tense, the usual type of verb phrase for relating a story of a past occurrence.

If sentence 5 is omitted, the general description might be continued in the present tense. In this case the remainder would take the form shown in 14.2. If told in this way, it is a description of Id in general without any specific reference to any single celebration. Present tense is the most usual form for description as opposed to narration.

The two forms have been given so that the differences between the two tenses, both in form and in use, can be seen. The two should be carefully compared, sentence by sentence.

14.7 The marker of the past tense is a suffix which in the masculine singular takes the form /-a/. This shows agreement in much the same way as do adjectives. Thus, the verb phrase in sentence 17 is /ləgga/, masculine singular to agree with /mela/. In 16 it is /ləgge/, masculine plural to agree with /mele/. In some other context, the same verb might appear as /ləggi/ or /ləggiã/.

That part of the sentence with which the present tense verb form agrees we have called the subject. If you compare the sentences of 14.2 with those of 14.1, you will see that the past tense verbs sometimes also agree with the subject (as in 6, 9, 10, 12, 13, 14, 15, 16, 17). But sometimes they agree with the object (as in 7, 8, 11). The pattern is, thus, different from that with the present tense. It is convenient to take the patterns of the present as standard and contrast those of the past with them.

14.8 In some cases, when a sentence is changed to the past tense /ne/ is inserted after the subject. In other cases the subject is unchanged.

If /ne/ is not used, the past tense verb agrees with the

subject : (Examples are taken from 12.1.)

2. /gʊru nanək te mərdana kɪse pĩḍ gəe./

Compare /gʊru nanək te mərdana kɪse pĩḍ jãde ne./

If /ne/ is used, the past tense verb agrees with the object, if their is one.

12. /gʊru ji ne ʊttər dɪtta./

Compare /gʊru ji ʊttər dẽde ne./

3. /lokã ne adər kita./

Compare /lok adər kərde ne./

In 12 /dɪtta/ is masculine singular, agreeing with /ʊttər/. /dẽde ne/ agrees with /gʊru ji/, being masculine plural for respect. In 3 /kita/ is masculine singular, agreeing with /adər/. /kərde ne/ is masculine plural, agreeing with /lok/.

(/ne/ in /kərde ne/ is the auxiliary, quite different from /ne/ in /lokã ne/. The two should not be confused, since they are used in very different places in sentences.)

If /ne/ is used the verb cannot agree with the subject. If there is no object with which it would agree, the verb is always masculine singular.

10. /mərdane ne pʊcchɪa./

/mərdana pʊcchda e /

/pʊcchɪa/ is masculine singular because their is no object /pʊchda e/ agrees with /mərdana/.

Before /ne/ (a postposition) a noun must be in the oblique case. Compare /mərdana/ and /lokã/ with /lok/ in the examples just given. /gʊru ji/ in sentence 12 is also oblique, but /gʊru/ is one of the many nouns in which their is no visible difference between the two cases in the singular.

14.9 No hard and fast rules can be given as to when /ne/ is used and when not, except that it is only used with past tense verbs, and only when the verb is third person. In some sentences /ne/ is never used. In some there is some variation. In others it is always used. It is a fairly safe rule to use /ne/ in all sentences that contain an object. But better than any rule is observation and practice. You have already learned many sentences with past tense verbs. They can provide a useful model. As you learn more, the usage will gradually become familiar.

14.10 Past tense verbs may sometimes be followed by an auxiliary. The difference in meaning is subtle. Sometimes the auxiliary makes the time a little more definite. When the auxiliary is /ã/ it sometimes fuses with the verb. A few sentences that have appeared in dialogues have contained this construction. For example /kha·ke aɪã./ 'I have just eaten.' in 4.2. This is shortened from /kha ke aɪa ã./ Do not use this construction except where you hear it. This note is given only to explain certain sentences which you learned earlier.

14.11 There are two sets of third person pronouns, both of which have occurred repeatedly in the lessons. /é/ refers to the nearer and /ó/ to the more remote. They are, therefore, sometimes equivalent to 'this' and 'that' respectively. However, in most instances they are best translated by 'he,' 'she,' or 'it.' There is no visible difference in gender. Verbs used with these pronouns may show either masculine or feminine forms :

/ó gɪa./ or /é gɪa./	'He went.'
/ó gəi./ or /é gəi./	'She went.'

/ó/ is the commoner of the two, and is used when no point is to be made of the difference between nearer and more remote.

When /ó/ or /é/ precede /ne/ they are combined into one word :

/óne dɪtta./ or /éne dɪtta./	'He gave.' or She gave.'

14.12 /ó/ and /é/ are always used for plurals. In this case they must be translated 'those,' 'these,' or 'they.'

/ó gəe./ or /é gəe./	'They went.'
/ó gəiã./ or /é gəiã./	'They went.'

When plural, /ó/ and /é/ take different forms before /ne/ :

/óna ne dɪtta./ or /éna ne dɪtta./	'They gave.'

/óna/ and /éna/ are normal plural oblique forms, and are used with other postpositions as well.

14.13 In the singular, /ó/ and /é/ combine with two other postpositions to form single words. That is, the pronoun and the postposition have only a single tone between them.

móṇ ne ónu dɪtta.	'Mohan gave it to him.'
	'Mohan gave it to her.'
són ne énu dɪtta.	'Sohan gave it to him.'
	'Sohan gave it to her.'

ram ne óna nu dɪtta.	'Ram gave it to them.'
beg ne óna nu dɪtta.	'Beg gave it to them.'
óda kə̀r	'His house' or 'her house'
óde kə̀r wɪc	'in his house' (oblique)
ódi cá	'his tea' or 'her tea'
óna da kə̀r	'their house'
óda pĩḍ	'his village'
óna da pĩḍ	'their village'

PATTERN PRACTICE

14.14	mɛ̃ odõ lə̀r wɪc sã.	At that time I was in Lahore.
	əsĩ odõ kə̀r wɪc sã.	At that time we were in the house.
	pɪchle sal ó dɪlli wɪc si.	Last year he was in Delhi.
	id waḷe dɪn ó pakɪstan wɪc sən.	On the day of Id they were in Pakistan.
14.15	pɪchle sal nəwẽ kəpṛe bəṇe.	Last year new clothes were made.
	odõ ó kòṛe te cə́ṛɪa.	At that time he was going on the horse.
	odõ ó kòṛe te si.	At that time he was on the horse.
	jədõ nəwã kə̀r bəṇɪa, mɛ̃ dɪlli wɪc sã.	When the new house was built, I was in Delhi.
14.15	lokã ne mʊbarkã dɪttiã.	The people gave greetings.
	mere gʊáḍi ne sewiã dɪttiã.	My neighbour gave /sewiã/.
	gʊáḍiã ne bərfi dɪtti.	The neighbours gave /bərfi/.
	óna ne sewiã pəkaiã.	They cooked /sewiã/.
14.16	lok nəmaz pə̀ṛṇ cəle gəe.	The people went to say prayers.
	admi kəm kərn cəle gəe.	The men went to work.
	ərtã sɛ̀r kərn cəliã gəiã.	The women went for as troll.

	mũḍe fuṭbal khéḍəṇ cəle gəe.	The boys went to play football.
14.17	mẽ óde dost nu mılıa.	I met his friend.
	ó món nu mıli.	She met Mohan.
	ódıã bəccıã nu idi mıli.	His children were given /idi/.
	óna dıã bəccıã nu ləḍḍu mıle.	/ləḍḍu/ were given to their children.

LESSON FIFTEEN

LOHRI

15.1 1. jənwəri wɪc lóṛi áəgi.
2. sare mŨḍe kUṛiã ɪkəṭṭhe ho ke git gɔ́ṇge.
3. kə̀ro kə̀ri ja ke lóṛi mə̃́gəṇge.
4. lok óna nu phUlle rɪoṛiã déṇge.
5. kəi gUṛ diã pèliã wi dẽde ne.
6. lóṛi dɪ rat nu əg baḷi jáegi.
7. ɔ́ddi rat taĩ mŨḍe kUṛiã nəcde te gɔ̃de réṇge.
8. wəḍḍe koḷ beṭhe wekhde réṇge.
9. sare khUšiã mənɔ́ṇge.
10. es tərã həsdɪã gɔ̃dɪã lóṛi di rat lə̃́g jáegi.

15.2 1. jənwəri wɪc lóṛi ɔ̃di e.
2. sare mŨḍe kUṛiã ɪkəṭṭhe ho ke git gɔ̃de ne.
3. kə̀ro kə̀ri ja ke lóṛi mə̃gde ne.
4. lok óna nu phUlle rɪoṛiã dẽde ne.
5. kəi gUṛ diã pèliã wi dẽde ne.
6. lóṛi di rat nu əg baḷi jãdi e.
7. ɔ́ddi rat taĩ mŨḍe kUṛiã nəcde te gɔ̃de rẽ́de ne.
8. wəḍḍe koḷ beṭhe wekhde ne.
9. sare khUšiã mənɔ̃de ne.
10. es tərã həsdɪã gɔ̃dɪã lóṛi di rat lə̃́g jãdi e.

pə̃jãb

15.3 11. pə̃jãb kɪsanã da des e.
12. éthõ diã zəmiṇã bəṛiã zərkhez ne,
13. te lok bəṛe ménti ne.

14. həl wɔ̃de te kəṇkā̃ bijde ne.
15. rəjwī̃ roṭi kha ke pə̃jā̃b de kɪsan təkṛe rẽde ne.
16. melɪā̃ wɪc ja ke pə̃jā̃bi gə̀bru pə̀gṛa pɔ̃de ne.
17. sawɪā̃ wɪc kuṛiā̃ khúā̃ te jɪ ke pī̃gā̃ cùṭdiā̃ ne.
18. mū̃ḍe kəbəḍḍi khéḍde ne.
19. kəi thawā̃ te kòḷ hū̃de ne.
20. wəḍḍe ho ke kəi mū̃ḍe fɔj wɪc pə̀rti ho jā̃de ne.
21. pə̃jā̃bi kɪsan khū́ wɔ̃de te paṇi lɔ̃de ne.
22. es tərā̃ ó khetā̃ wɪc rʊ́jje rẽde ne.

ਲੋਹੜੀ

15.1 1. ਜਨਵਰੀ ਵਿਚ ਲੋਹੜੀ ਆਏਗੀ ।
1. ਸਾਰੇ ਮੁੰਡੇ ਕੁੜੀਆਂ ਇਕੱਠੇ ਹੋ ਕੇ ਗੀਤ ਗਾਉਣਗੇ ।
3. ਘਰੋ ਘਰੀ ਜਾ ਕੇ ਲੋਹੜੀ ਮੰਗਣਗੇ ।
4. ਲੋਕ ਉਹਨਾਂ ਨੂੰ ਫੁੱਲੇ ਰਿਉੜੀਆਂ ਦੇਣਗੇ ।
5. ਕਈ ਗੁੜ ਦੀ ਭੇਲੀਆਂ ਵੀ ਦੇਂਦੇ ਨੇ ।
6. ਲੋਹੜੀ ਦੀ ਰਾਤ ਨੂੰ ਅੱਗ ਬਾਲੀ ਜਾਏਗੀ ।
7. ਅੱਧੀ ਰਾਤ ਤਾਈਂ ਮੁੰਡੇ ਕੁੜੀਆਂ ਨਚਦੇ ਤੇ ਗਾਉਂਦੇ ਰਹਿਣਗੇ ।
8. ਵੱਡੇ ਕੋਲ ਬੈਠੇ ਵੇਖਦੇ ਰਹਿਣਗੇ ।
9. ਸਾਰੇ ਖੁਸ਼ੀਆਂ ਮਨਾਉਣਗੇ.
10. ਇਸ ਤਰ੍ਹਾਂ ਹਸਦਿਆਂ ਗਾਉਂਦਿਆਂ ਲੋਹੜੀ ਦੀ ਰਾਤ ਲੰਘ ਜਾਏਗੀ ।

15.2 1. ਜਨਵਰੀ ਵਿਚ ਲੋਹੜੀ ਆਉਂਦੀ ਏ ।
2. ਸਾਰੇ ਮੁੰਡੇ ਕੁੜੀਆਂ ਇਕੱਠੇ ਹੋ ਕੇ ਗੀਤ ਗਾਉਂਦੇ ਨੇ ।
3. ਘਰੋ ਘਰੀਂ ਜਾ ਕੇ ਲੋਹੜੀ ਮੰਗਦੇ ਨੇ ।
4. ਲੋਕ ਉਹਨਾਂ ਨੂੰ ਫੁੱਲੇ ਰਿਉੜੀਆਂ ਦੇਂਦੇ ਨੇ ।
5. ਕਈ ਗੁੜ ਦੀਆਂ ਭੇਲੀਆਂ ਵੀ ਦੇਂਦੇ ਨੇ ।
6. ਲੋਹੜੀ ਦੀ ਰਾਤ ਅੱਗ ਬਾਲੀ ਜਾਂਦੀ ਏ ।
7. ਅੱਧੀ ਰਾਤ ਤਾਈਂ ਮੁੰਡੇ ਕੁੜੀਆਂ ਨਚਦੇ ਤੇ ਗਾਉਂਦੇ ਰਹਿੰਦੇ ਨ ।
8. ਵੱਡੇ ਕੋਲ ਬੈਠੇ ਵੇਖਦੇ ਰਹਿੰਦੇ ਨੇ ।
9. ਸਾਰੇ ਖੁਸ਼ੀਆਂ ਮਨਾਉਂਦੇ ਨੇ ।

10. ਇਸ ਤਰ੍ਹਾਂ ਹਸਦਿਆਂ ਗਾਉਂਦਿਆਂ ਲੋਹੜੀ ਦੀ ਰਾਤ ਲੰਘ ਜਾਂਦੀ ਹੈ ।

ਪੰਜਾਬ

15.3 11. ਪੰਜਾਬ ਕਿਸਾਨਾਂ ਦਾ ਦੇਸ ਏ ।
12. ਏਥੋਂ ਦੀਆਂ ਜ਼ਮੀਨਾਂ ਬੜੀਆਂ ਜ਼ਰਖ਼ੇਜ਼ ਨੇ ।
13. ਤੇ ਲੋਕ ਬੜੇ ਮਿਹਨਤੀ ਨੇ ।
14. ਹਲ ਵਾਹੁੰਦੇ ਤੇ ਕਣਕਾਂ ਬੀਜਦੇ ਨੇ ।
15. ਰਜਵੀਂ ਰੋਟੀ ਖਾ ਕੇ ਪੰਜਾਬ ਦੇ ਕਿਸਾਨ ਤਕੜੇ ਰਹਿੰਦੇ ਨੇ ।
16. ਮੇਲਿਆਂ ਵਿਚ ਜਾ ਕੇ ਪੰਜਾਬੀ ਗੱਭਰੂ ਭੰਗੜਾ ਪਾਉਂਦੇ ਨੇ ।
17. ਸਾਵਿਆਂ ਵਿਚ ਕੁੜੀਆਂ ਖੂਹਾਂ ਤੇ ਜਾ ਕੇ ਪੀਂਘਾਂ ਝੂਟਦੀਆਂ ਨੇ ।
18. ਮੁੰਡੇ ਕਬੱਡੀ ਖੇਡਦੇ ਨੇ ।
19. ਕਈ ਥਾਵਾਂ ਤੇ ਘੋਲ ਹੁੰਦੇ ਨੇ ।
20. ਵੱਡੇ ਹੋ ਕੇ ਕਈ ਮੁੰਡੇ ਫ਼ੌਜ ਵਿਚ ਭਰਤੀ ਹੋ ਜਾਂਦੇ ਨੇ ।
21. ਪੰਜਾਬੀ ਕਿਸਾਨ ਖੂਹ ਵਾਹੁੰਦੇ ਤੇ ਪਾਣੀ ਲਾਉਂਦੇ ਨੇ ।
22. ਇਸ ਤਰ੍ਹਾਂ ਉਹ ਖੇਤਾਂ ਵਿਚ ਰੁੱਝੇ ਰਹਿੰਦੇ ਨੇ ।

TRANSLATION

15.1 1. In January Lohri will come.
2. All the boys and girls will gather together and sing.
3. Going from house to house they will ask for Lohri.
4. The people will give them popcorn and /rɪoṛiā̃/.
5. They will also give some cakes of /gʊṛ/.
6. On the night of Lohri, a fire will be lit.
7. The boys and girls will go on singing and dancing until midnight.
8. The older people will sit near by and watch.
9. Every body will be happy.
10. In this way, the night of Lohri will be passed in laughing and singing.

15.3 11. Punjab is a land of farmers.
12. The land is very fertile.
13. And the people are very hard working.
14. They plough and plant wheat.
15. Because they eat rich food, the farmers of Punjab are strong.
16. When they go to a fair, the Punjabi young men dance the /pə̃gɽa/.
17. In the month of /sawən/ the girls go to the well and swing on the swings.
18. The boys play /kəbəḍḍi/.
19. In various places they have wrestling matches.
20. When they grow up, many of the boys enlist in the army.
21. The Punjabi farmers operate the wells and lead the water (over the land)
22. In this way they are kept busy in the fields.

USAGE NOTES

15.4 /gʊɽ/ is the dark brown sugar produced by simply boiling down sugarcane juice. It usually appears as large solid cakes.

/rɪoɽi/ is a confection made of /gʊɽ/ and sesame seeds.

15.5 Certain pairs of words that are conventionally associated are commonly joined by mere juxtaposition without /te/ 'and.' There are three examples in 15.1 : /mʊ̃ḍe kʊɽiã/ 'boys and girls.' /phʊlle rɪoɽiã/ 'popcorn and /rɪoɽiã/,' /həsde gɔ̃de/ 'laughing and singing.'

15.6 /pə̃gɽa/ is a dance for men only. It is common only in rural areas.

The traditional Hindu calendar has twelve months in the year. It is solar like the Western calendar, but the divisions do not coincide. The month of /sawən/ falls in July and August. There are four Sundays in the month, each known as /sawã/. There is a small /mela/ on each of these in most villages. /sawɪã wɪc/

means literally on these festivals. Everyone is expected to swing at least once, but, of course, it is the younger people that make the most of it.

/kəbəḍḍi/ is a game played by two groups of boys. One boy crosses over to the other side, tags someone and tries to escape to his own side of the line. His opponent tries to hold him. All this is done during one breath, the player saying /kəbəḍḍi kəbəḍḍi.../ as long as he can. It may be played at any time of the the year but is commonest in /sawən/. At this time the crop has been harvested, the land ploughed, but not yet planted. /kəbəḍḍi/ is played in the fields in connection with the /sawã/ festival.

/kòḷ/, wrestling matches, are also especially common at this same season. It is the slack season in farm work.

GRAMMAR

15.7 Most of the verbs in 15.1 are in the future tense. For comparison, the same description has been repeated in 15.2 in the present tense. The latter is a much more usual form of presentation. The future tense verbs will be seen always to agree with the subject, that is with the same noun phrase as the present tense verb.

15.8 The forms of the future tense are as follows :

	'go'	'say'	remain'
Masculine subjects :			
'I will...'	jáũga	bólũga	rə́ũga
'you will...'	jáẽga	bólẽga	rə́wẽga
'he will...'	jáega	bólega	rə́wega
'we will...'	jáwãge	bólãge	rə́wãge
'you will...'	jáoge	bóloge	rə́woge
'they will...'	jáṇge	bóləṇge	rə́ṇge
Feminine subjects :			
'I will...'	jáũgi	bólũgi	rə́ũgi
'you will ..'	jáẽgi	bólẽgi	rə́wẽgi
'she will...'	jáegi	bólegi	rə́wegi

'we will...'	jáwãgiã	bólãgiã	ráwãgiã
'you will ..'	jáogiã	bólogiã	ráwogiã
'they will...'	jáṇgiã	bóləṇgiã	réṇgiã

There is no need to memorize these lists. They are given primarily to explain the forms that have appeared from time to time in this and past lessons. Note that the feminine forms are exactly like the masculine except that /-i/ and /-iã/ are substituted for /-a/ and /-e/.

15.9 The construction with /ke/ that appears in sentences 2, 3, 15, 16, 17 and 20 is one that has occurred before. It has been translated in a wide variety of ways, and still others are possible. Translation, therefore, may be even less helpful than usual.

pi ke aɪã. (3.2)	'I drank just before I came.'
cɪṛi ne khɪcṛi rɪ́n ke kha ləi. (11.1)	'After the sparrow cooked the /khɪcṛi/ she ate it.'
kã paṇi le ke aɪa. (11.1)	'The crow got water and came.'

The parallelism can be shown by a rather forced translation :

'I, having drunk, came.'

'The sparrow, having cooked /khɪcṛi/, ate.'

'The crow, having got water, came.'

15.10 The construction ends with a verb stem (that is a verb without any tense marking suffix) followed by /ke/. There may be other words, most frequently objects. If this construction is removed, the remainder of the sentence generally is quite acceptable.

cɪṛi ne kha ləi.	'The sparrow ate.'

15.11 The verb stem as it is seen before /ke/ is conveniently thought of as the base from which all other verb forms can be made. Various endings can be added to it. When this is done, many verb stems make no change at all. Others make only very minor changes.

All verb stems with normal tone change to high tone in the future. This is the only change for many. /cup/ 'suck' is an

example of this sort. The present tense is /cupda e/, the past tense is /cupɪa/, the future is /cúpũga/.

Other changes are minimal. In /bol/ 'say,' some froms have /ḷ/ : /boḷda e/, /bolɪa/, /bólũga/. /bol/ was selected in this lesson to illustrate the most simple and regular set of future forms.

In a few the changes are mere extensive. /ré/ 'live, remain' has /rẽda e/, /rɪá/, /rə́ũga/, and the stem does not remain the same throughout the future. This verb was selected to illustrate the extreme of complexity in the future. It is not irregular, however, as other stems ending in /e/ are subject to all the same changes. An example is /le/ 'take' with /ləũga/, /lə́wega/, /léŋge/ and all other future froms parallel to those of /ré/. The present and the past are /lẽda e/ and /lɪa/.

One verb stem is very irregular, changing completly in the past. /ja/ 'go' has the forms /ɔ̃da e/, /gɪa/, /jáũga/. But the only irregularity is in the past. That is no trouble, because the verb is so frequent that it is quickly learned.

15.12 There are a few other details that look like irregularities, but really are not. For example, if we take /bólãge/ 'we will speak' as a model, we might expect /jáãge/ 'we will go.' 15.8 lists /jáwãge/. This is perfectly regular. There are a few regular patterns that apply when certain combinations of sounds would occur. One is to insert /w/ between two /a/. These are puzzling at first, but will quickly become natural and automatic.

15.13 As we have noted, the one extreme case of irregularity is in the past tense form /gɪa/ 'went'. (Note that this is the one really strange past tense in English too !) There are a number of other past tense forms that are unpredictable, though not as strange as /gɪa/. Most of these are very common verbs : /de/ 'give /dɪtta/, /kər/ 'do' /kita/, /rɪ́n/ 'cook' /rɪ́dda/, /kha/ 'eat' /kháda/, /pi/ 'drink' /pita/. That is not the whole list, but it is not really a very long one. Most of them you will learn fairly soon.

PATTERN PRACTICE

15.14 mʊ̃ḍe kʊṛiã səkul nu tʊre jãde ne.	The boys and girls walk to school.

	kɪsan khetā̃ nu cəle gəe.	The farmers went to the fields.
	ó kə́l éthe a jáŋge.	They will come here tomorrow.
	ɔrət ne khú te ja ke paŋi lɪa.	The woman went to the well and got water.
15.15	lok óna nu lóɽi déŋge.	The people will give them lohri.
	mɪrze ne beg nu pensɪl dɪtti.	Mirza gave Beg a pencil.
	kɪsan lokā̃ nu khərbuze dẽde ne.	The farmers are giving the people melons.
	lok óna nu idi de ke khʊš hõde ne.	The people gave them /idi/ and were happy.
15.16	kɪsan kə́l bə́t kəm kə́rega.	Tomorrow the farmer will work hard.
	pĩḍ diā̃ ɔrtā̃ ne kə̀rā̃ nu saf kita.	The village women cleaned the houses.
	wəḍḍe lok bag wɪc sɛr kərde ne.	The older people are walking in the park.
	ɔrtā̃ ne kə̀rā̃ nu saf kər ke dal rɪddi.	The woman, having cleaned the houses, cooked /dal/.
15.17	óne col rɪn ke kháde.	She cooked and ate rice.
	ó mɪṭṭhe col rɪnnegi.	She will cook sweet rice.
	ɔrtā̃ roz dal rɪndiā̃ ne.	The woman cook dal every day.
	bano ne bəriani rɪddi.	Bano cooked /bərɪani/.
15.18	ram roṭi khā̃da e.	Ram is eating dinner.
	bəcce šam nu sə̃tre kháŋge.	The children will eat oranges in the evening.
	bəšir səkul tõ a ke roṭi kháega.	When Bashir comes home from school he will eat dinner.
	əsī bəɽiā̃ jəlebiā̃ khádiā̃.	We ate a lot of /jəlebiā̃/.
15.19	bəcce dʊ́d pĩde ne.	Children drink milk.
	mere dost cá pɪŋge.	My friends will drink tea.
	mʊ̃ḍɪā̃ kʊɽiā̃ ne šərbət pita.	The boys and girls drank fruit syrup.

	mɛ̃ cá pi ke kə̀r aɪa.	After I had tea I came home.
15.20	mʊ̃ḍe kə̀ro kə̀ri jã̄de ne.	The boys go from house to house.
	fəkir pɪ̃ḍo pɪ̃ḍi jã̄de ne.	Fakirs go from village to village.
	ó šɛ̃ro šɛ̃ri cəle gəe.	They went from one city to another.

LESSON SIXTEEN

DIALOGUE

16.1	dəlip sĩ́g	sət sɪri əkal.
	ján	sət sɪri əkal.
	dəlip sĩ́g	sʊnáo ji.
		ki hal-cal e ?
	ján	sə́b ṭhik e.
		tʊsĩ apṇa sʊnáo.
	dəlip sĩ́g	kəi dɪn ho gəe ne, mĩ nə́ĩ pɪa.
		fəslã sʊkkiã pəiã ne.
	ján	nér wɪc paṇi nə́ĩ aɪa ?
	dəlip sĩ́g	əgle həfte áega.
		mẽ khetã nu cəllɪã ã.
		mera khú wəgda e.
	ján	cə́lo, mẽ wi naḷ cəlda ã.
		ɛtkĩ məkəĩ biji e kɪ nə́ĩ ?
	dəlip sĩ́g	hã, thóṛi jə́i, do ekəṛ.
		baki zəmin wɪc kəṇk biji e.
		khú te thóṛi jə́i səbzi wi lai e.
	ján	ki ki laɪa e ?
	dəlip sĩ́g	məṭər, alu, ṭəmaṭər, kəddu te kʊj bətaũ.
	ján	ɛtkĩ khərbuze nə́ĩ bijṇe ?
	dəlip sĩ́g	hã, ɪk wĩga khərbuzɪã te tərbuzã ləi rəkkhɪa e.

16.1	ਦਲੀਪ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
	ਜਾਨ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।

ਦਲੀਪ ਸਿੰਘ	ਸੁਣਾਉ ਜੀ,
	ਕੀ ਹਾਲ ਚਾਲ ਏ ?
ਜਾਨ	ਸਭ ਠੀਕ ਏ ।
	ਤੁਸੀਂ ਸੁਣਾਉ ।
ਦਲੀਪ ਸਿੰਘ	ਕਈ ਦਿਨ ਹੋਏ,
	ਮੀਂਹ ਨਹੀਂ ਪਿਆ ।
	ਫਸਲਾਂ ਸੁੱਕੀਆਂ ਪਈਆਂ ਨੇ ।
ਜਾਨ	ਨਹਿਰ ਵਿਚ ਪਾਣੀ ਨਹੀਂ ਆਇਆ ?
ਦਲੀਪ ਸਿੰਘ	ਅਗਲੇ ਹਫ਼ਤੇ ਆਏਗਾ ।
ਜਾਨ	ਮੈਂ ਖੇਤਾਂ ਨੂੰ ਚਲਿਆਂ ਆਂ ।
	ਮੇਰਾ ਖੂਹ ਵਗਦਾ ਏ ।
ਜਾਨ	ਚਲੋ ਮੈਂ ਵੀ ਨਾਲ ਚਲਦਾ ਆਂ ।
	ਐਤਕੀਂ ਮਕਈ ਬੀਜੀ ਏ ਕਿ ਨਹੀਂ ?
ਦਲੀਪ ਸਿੰਘ	ਹਾਂ, ਥੁਹੜੀ ਜਿਹੀ, ਦੋ ਏਕੜ ।
	ਬਾਕੀ ਜ਼ਮੀਨ ਵਿਚ ਕਣਕ ਬੀਜੀ ਏ ।
	ਖੂਹ ਤੇ ਥੁਹੜੀ ਜਿਹੀ ਸਬਜ਼ੀ ਵੀ ਲਾਈ ਏ ।
ਜਾਨ	ਕੀ ਕੀ ਲਾਇਆ ਏ ?
ਦਲੀਪ ਸਿੰਘ	ਮਟਰ, ਆਲੂ, ਟਮਾਟਰ, ਕੱਦੂ ਤੇ ਕੁਝ ਬਤਾਊਂ ।
ਜਾਨ	ਐਤਕੀਂ ਖ਼ਰਬੂਜ਼ੇ ਨਹੀਂ ਬੀਜਣੇ ?
ਦਲੀਪ ਸਿੰਘ	ਹਾਂ, ਇਕ ਇਕ ਕਿਲਾ ਖ਼ਰਬੂਜ਼ਿਆਂ ਤੇ ਤਰਬੂਜ਼ਾਂ ਲਈ ਰੱਖਿਆ ਏ ।

TRANSLATION

16.1	Dalip Singh	/sət sɪri əkal./
	John	/sət sɪri ekal./
	Dalip Singh	Say, how are you ?
	John	Everyhing is fine.
		And you ?
	Dalip Singh	It is several days since it has rained.
		The crops are dry.

John	Isn't there any water in the canal ?
Dalip Singh	It will come next week.
	I am going to my fields.
	My /khú/ is running.
John	Let's go. I'll go with you.
	Have you planted corn this year ?
Dalip Singh	Yes, a little, two acres.
	Wheat is sown in the rest of the land
	Also, I have planted vegetables near the /khú/.
John	What did you plant ?
Dalip Singh	Peas, potatoes, tomatoes, pumpkin, and some eggplant.
John	Won't you plant melons this year ?
Dalip Singh	Yes. I have saved one /wɪga/ for melons and watermelons.

NOTES

16.2 /hal-cal/ is another compound like /nɔkər-cakər/ . It means very nearly the same as /hal/ , but carries a connotation of less formality.

16.3 The best one-word equivalent for /khú/ would be 'well,' but its meaning is a good deal broader. At one place in the dialogue it obviously means the equipment used to draw water up out of the well. This is most likely a Persian wheel, a device consisting of buckets on an endless chain. The machine is operated by animal power. In another place /khú/ obviously means the land right around the well. Dalip Singh says that he has planted vegetables, literally, 'on the well.'

16.4 A /wɪga/ is a measure of land, about half an acre.

GRAMMAR

16.5 Questions that expect a yes-or-no answer are most commonly formed in exactly the same way as statements, but with a

different intonation pattern. Questions of this kind have appeared in the lessons since the beginning and are certainly familiar by this time.

They may be given a little emphasis, or just varied to avoid monotony, by several devices One is to add /na/. Another is to add /kɪ nə̃ĩ/ Both of these are similar in general effect to a number of devices in English, 'isn't it,' 'aren't they,' etc. added at the end of sentences.

tusĩ cə́lloge na ?	'You will go, won't you ?'
ó gɪa si na ?	'He went, didn't he ?'
cá pɪoge na ?	'You will drink some tea, won't you ?'
ó gɪa si kɪ nə́ĩ ?	'Did he go or didn't he ?'
tusĩ áoge kɪ nə́ĩ ?	'Will you come or won't you ?'
óne kəm kɪta si kɪ nə́ĩ ?	'Did he work or didn't he ?'

16.6 Other types of questions are usually made by means of a number of question words. These are inserted in the sentence in place of some sentence element. Most of them begin with /k/. Among them are the following:

ki	'what ?'	ó ki e ?	'What is this ?'
kɔṇ	'who ?'	kɔṇ aɪa ?	'Who came ?'
kída	'whose ?'	é kída e ?	'Whose is this ?'

As a subject in a sentence requiring /ne/:

kínne	'who ?'	kínne dɪtta e ?	'Who gave it ?'

As the oblique case of either /ki/ or /kɔṇ/:

kɪs	'who ? what ?'	kɪs mũḍe koḷ gẽd si.	'Which boy had the ball ?'
kítthe	'where ?'	món kítthe e ?	'Where is Mohan ?'
kíddər	'whither ?'	kíddər gɪa ?	'Where did he go ?'
kítthõ	'whence ?'	kítthõ aɪa ?	'Where did he come from ?'
kɪwẽ	'how ?'	bərfi kɪwẽ e ?	'How is the /bərfi/ ?'
kɪnna	'how much ?'	kɪnne ne ?	'How many are there ?'
kɪõ	'why ?'	kɪõ kita ?	'Why did he do it ?'
kədõ	'when ?'	ó kədõ aɪa ?	'When did he come ?'

/kída/ and /kínna/ agree with nouns in the same way as

do adjectives.

16.7 Most adjectives agree with the noun in number, gender and case.

əccha sɔ̃tra	'a good orange'
əcche sɔ̃tre	'good oranges'
əcchi narɔ̃gi	'a good orange'
əcchiã narɔ̃giã	'good oranges'
əcche kɔ̀r wɪc	'in a good house'
əcchɪã kɔ̀rã wɪc	'in good houses'
əcchi gəli wɪc	'in a good street'
əcchiã gəliã wɪc	'in good streets'

Sometimes when a noun does not clearly indicate the number or case, the adjective will:

əccha ɔ̃b	'a good mango'
əcche ɔ̃b	'good mangoes'

Very frequently, especially in colloquial Punjabi, the masculine plural oblique is found with adjectives ending in /–e/. This is a departure from strict agreement, and the form with /-ɪã/ is always possible, but often a bit stilted.

əcche kɔ̀rã wɪc	'in good houses'

16.8 There are some adjectives which do not change. /bɔ́t/ and /kʊ́j/ are common examples.

bɔ́t sɔ̃tre	'many oranges'
bɔ́t narɔ̃giã	'many oranges'
bɔ́t pĩḍã wɪc	'in many villages'
kʊ́ɪ mʊ̃ḍe	'some boys'
kʊ́j kʊṛiã	'some girls'

16.9 /bɔ́t/ and /bəṛa/ are used in ways that suggest translation by 'very.' They are both adjectives, and /bəṛa/ must agree with the noun.

bɔ́t əccha sɔ̃tra or bəṛa əccha sɔ̃tra
'a very good orange'

bɔ́t əcchi narɔ̃gi or bəṛi əcchi narɔ̃gi
'a very good orange'

16.10 kɔṇ aɪa si khʊ́ te ?	'Who were those people who came to the well ?'
khʊ́ te kɔṇ aɪa si ?	'Who came to the *well* ?'

	kɔŋ si tʊàɖe naɭ ?	Who was that you were with ?
	kɔŋ kɔŋ aɪa ?	Who were all those people that came ?
16.11	é kídi məkəi e ?	Whose corn is this ? (a field of corn)
	ó kídiā̃ chəlliā̃ ne ?	Whose corn-cobs are these ? (picked field)
	é kídi e məkəi ?	Whose corn is this ?
	ó kíde kə̀r gɪa si ?	Whose house did he go to ?
16.12	é kɪwẽ ho səkda e ?	How can this be ?
	ónu kɪwẽ pəta ləgga ?	How did he come to know ?
	ó kɪwẽ aɪa ?	What did he come for ?
	kɪwẽ howe, mənu ki ?	However it is, what's that to me ?
16.13	bəšiɾ kítthe e ?	Where is Bashir ?
	sʊ̃dər kíddərõ aɪa si ?	Where did Sunder come from ?
	moti kíddər cəla gɪa ?	Where has Moti gone ?
	kíddər wekhɪa si ?	In what direction did you see him ?
16.14	óna nu kínne səddɪa si ?	Who invited him ?
	kínne kɪá si tʊà u ?	Who told you ?
	tʊ̀ànu kɪs ciz di loɽ e ?	What thing do you need ?
	ó kɪs tərā̃ gɪa ?	How did he go ? (e.g. by cycle ?)
16.15	dɪlli hali kɪnni dur e ?	How much farther is it to Delhi ?
	kɪnne wəje ne ?	What time is it ?
	kɪnna dʊ̀d pawā̃ ?	How much milk should I pour ?
	kɪnne pəse ?	How much ?
16.16	kɪõ, ki gəl e ?	Why, what's the matter ?
	é kɪõ ?	Why this ?
	mənu ki ?	What's it to me ? or So what ?
	óna nu ki hoɪa ?	What happened to him ?
16.17	ó kədõ wapəs ɔ̃ŋge ?	When will they return ?
	ó kədõ kərda si ?	When did he ever do it ?
	tũ kədõ pə́ɽẽga ?	When are you going to study ?
	ó kədõ da cəla gɪa ?	It is a long time since he left.
16.18	kəi sal ho gəe ne, ó pĩɖ nə́ĩ aɪa.	It has been several years since he has come to the village.
	kəi həfte ho gəe ne, mə bazar nə́ĩ gɪa.	It has been several weeks since I have gone to the bazar.

	kəi kəm ho gəe ne.	Several things have been accomplished.
	dəs dɪn ho gəe ne.	Ten days have gone by.
16.19	məkəi sʊkki pəi e.	The corn is dried up.
	mə́jjã rəjjiã pəiã ne.	The buffaloes are well fed.
	kʊɽɪã suttiã pəiã ne.	The girls are asleep.
	ó ɔ̃da pɪa e.	He is on his way.
16.20	sari rat khú wəgda rɪá.	The well ran all night.
	paṇi kítthe wəgda e ?	Where is the water running to ?
	əj nér nə́ĩ w gdi.	Tcday the canal is not running.
	khú əgle həfte wə́gega ?	Next week the well will be working ?

DIALOGUE

17.1	dəlip sɪ̃g	bɪ̀re, jà lɪà, éna ləi mə̃ji.
	bɪ̀ra	lɪàɪa, bapu ji.
	dəlip sɪ̃g	áo ji, bɛʈho.
	ján	əccha.
		əj paɳi kɪ̀tthe laɪa e ?
	dəlip sɪ̃g	kəmad nu laɪa e.
		məkəi diã chəlliã kháoge ?
	ján	ji.
	dəlip sɪ̃g	bɪ̀re, já kʊ̀j chəlliã pə̀n lɪà.
		cə̃giã cə̃giã lɪàĩ.
	bɪ̀ra	əccha ji.
	dəlip sɪ̃g	əg baɭ ke cə̃gi tərã pʊ̀n de.
	bɪ̀ra	kɪnniã pʊ̀nna ?
	dəlip sɪ̃g	pʊ̀n de, pə̃j sət.
	ján	é chəlliã bəɽiã sʊad ne.
	dəlip sɪ̃g	hã ji.
		hor lɔ́, é sə́b tʊàɖe ləi ne.
		mə̃ji te cə̃gi tərã bɛʈh jáo.
		bəɽi thã pəi e.
	ján	koi nə́ĩ ji.
		mɛ̃ ʈhik ã.
	dəlip sɪ̃g	bɪ̀re, ja bəɭdã nu hɪk a.
		khəlo gəe ne.
	bɪ̀ra	mɛ̃ jana, bapu ji.

17.1	ਦਲੀਪ ਸਿੰਘ	ਬੀਰੇ, ਜਾਹ ਲਿਆ, ਇਹਨਾਂ ਲਈ ਮੰਜਾ।
	ਬੀਰਾ	ਲਿਆਇਆ, ਬਾਪੂ ਜੀ।

ਦਲੀਪ ਸਿੰਘ	ਆਉ ਜੀ, ਬੈਠੋ ।
ਜਾਨ	ਅੱਛਾ ।
	ਅਜ ਪਾਣੀ ਕਿੱਥੇ ਲਾਇਆ ਏ ?
ਦਲੀਪ ਸਿੰਘ	ਕਮਾਦ ਨੂੰ ਲਾਇਆ ਏ ।
	ਮਕਈ ਦੀਆਂ ਛੱਲੀਆਂ ਖਾਉਗੇ ?
ਜਾਨ	ਜੀ ।
ਦਲੀਪ ਸਿੰਘ	ਭੀਰੇ, ਜਾਹ ਕੁਝ ਛੱਲੀਆਂ ਭੰਨ ਲਿਆ ।
	ਚੰਗੀਆਂ ਚੰਗੀਆਂ ਲਿਆਈਂ ।
ਭੀਰਾ	ਅੱਛਾ ਜੀ ।
ਦਲੀਪ ਸਿੰਘ	ਅਗ ਬਾਲ ਕੇ ਚੰਗੀ ਤਰ੍ਹਾਂ ਭੁੰਨ ਦੇ ।
ਭੀਰਾ	ਕਿੰਨੀਆਂ ਭੁੰਨਾਂ ?
ਦਲੀਪ ਸਿੰਘ	ਭੁੰਨ ਦੇ ਪੰਜ ਸਤ ।
ਜਾਨ	ਇਹ ਛੱਲੀਆਂ ਬੜੀਆਂ ਸੁਆਦ ਨੇ ।
ਦਲੀਪ ਸਿੰਘ	ਹਾਂ ਜੀ ।
	ਹੋਰ ਲਉ, ਇਹ ਸਭ ਤੁਹਾਡੇ ਲਈ ਨੇ ।
	ਮੰਜੀ ਤੇ ਚੰਗੀ ਤਰ੍ਹਾਂ ਬੈਠ ਜਾਉ ।
	ਬੜੀ ਥਾਂ ਪਈ ਏ ।
ਜਾਨ	ਕੋਈ ਨਹੀਂ ਜੀ । ਮੈਂ ਠੀਕ ਆਂ ।
ਦਲੀਪ ਸਿੰਘ	ਭੀਰੇ ਜਾ ਬਲਦਾਂ ਨੂੰ ਹਿਕ ਆ ।
	ਖਲੋ ਗਏ ਨੇ ।
ਭੀਰਾ	ਮੈਂ ਜਾਨਾ, ਬਾਪੂ ਜੀ ।

TRANSLATION

17.1	Dalip Singh	Bhira, go and get a cot for him.
	Bhira	I'm getting it, Father.
	Dalip Singh	Come on, sit down.
	John	Thanks.
		Where is the water going today ?
	Dalip Singh	To the sugarcane.
		Won't you have some corn ?
	John	Fine

Dalip Singh	Bhira, go and pick some ears. Make sure that they are good.
Bhira	Yes, sir.
Dalip Singh	Make a fire and roast them well.
Bhira	How many should I roast ?
Dalip Singh	Roast about half a dozen.
John	This corn is very delicious.
Dalip Singh	Thank you. Have some more. These are all for you. Make yourself comfortable on the cot. There's lots of room.
John	That's O.K. I'm fine
Dalip Singh	Bhira, go start the bullocks. They've stopped.
Bhira	I'm going, Father.

NOTES

17.2 During the crop season the men spend a great deal of time out in the fields away from the village centre where the houses are built close together. They often have a crude temporary hut near the /khū́/. But unless it is raining they sleep and visit in the open under the trees. There is usually a cot or two on which they sit.

Corn is commonly roasted as a snack between meals, especially when someone comes to visit during the season. It is not eaten as a part of a regular meal.

Most of the farm work is done by bullock power. As the crops mature their chief employment is walking round and round operating the Persian wheel that lifts water out of the wells into a ditch that leads it to the fields. It is commonly the responsibility of the small boys to watch the bullocks and keep them working. The boys are also sent on various small errands.

17.3 Sikh men generally bear names containing /sɪ̃́g/. These names are assumed when they become adult. Boys have shorter names. /bɪra/ will perhaps become /rəgbɪr sɪ̃́g/. Similar patterns are found in other communities. For example, a Hindu boy may be known as /ramu/. Later he may become /ram lal/, /ram cə̃dər/,

or something of the sort. A Muslim boy known as /mlda/ might assume /ɛ́məd/.

GRAMMAR

17.4 Punjabi has a singular and a plural *imperative*. The forms are as follows :

		singular	plural
bol	'speak'	bol	bólo
pi	'drink'	pi	pío
ja	'go'	já	jáo
lɛ	'take'	lɛ	ló

The singular imperative is generally identical with the simple bare stem. In two common verbs, however, it takes high tone /já/ 'go' and /khá/ 'eat'. The plural always has high tone if the bare stem has normal or high tone. In addition, it has the ending /-o/. There are a number of forms like /ló/ which seem to be exceptions, but these are contractions from more regular forms /lówo/ 'take'.

Much less frequent is another pair of forms which sometimes indicate a less immediate command.

		singular	plural
bol	'speak'	bolĩ	bolío
ja	'go'	jaĩ	jaío

17.5 Commands, or perhaps better requests, can also be expressed by means of the *infinitive*, the stem plus the ending /-ṇa/ (/-na/ after /r/). These are less strong than commands using the imperative.

/khú nu jaṇa./ 'Please go to the well.'

The strongest possible command is expressed by the infinitive followed by the future form /pówega/.

/khú nu jaṇa pówega./ 'Go to the well, or else !' This form should be used very sparingly. It is extremely demanding, and would be quite impolite in most circumstances.

17.6 There is an alternative form of the present tense used only in the first person which is easily confused (by Americans !) with

the infinitive. In the last line of the dialogue :

/mẽ jana, bapu ji./ 'I am going, Father.'

Notice that this has the dental nasal, the infinitive usually has the retroflex nasal.

17.7 Something akin to a command is expressed by the following forms : /bólie/ 'let's speak', /jáie/ 'let's go', /léie/ 'let's take,' /cə́llie/ 'let's go,' etc

17.8 The second person singular has restricted use. It includes such forms as the singular imperative /já/ and such verb forms as /tũ jãda ẽ/, 'you are going', and /tũ jáẽga/ 'you will go'. It also includes all uses of the pronouns /tũ/ 'you,' /tera/ 'your' etc. These forms are used in speaking to children, to servants, and to particularly close friends of long acquaintance. They are not used in addressing most adults. Instead the plural forms /jáo/ 'go !' /tʊsĩ jãde o/ 'you are going', /tʊsĩ jáoge/ , /tʊ̀aḍa/ 'your', etc. are used.

In the dialogue in this lesson, Dalip Singh uses singular forms to his son, Bhira, but plural forms to his visitor, John. This is the usual and only correct practice in such a situation.

17.9 Children, in addressing their elders, are expected to use /ji/ rather frequently. It cannot be translated directly in many cases, but its effect is much the same as the use of 'Sir' and 'Madam' in English. /ji/ is also used, but not quite so frequently, by one adult speaking to another. In this dialogue, both Dalip Singh and John use it. By itself, /ji/ is a polite way of expressing assent or agreement.

/ji/ cannot be used with second person singular forms. /a ji/ seems very strange, even contradictory. /áo ji/ is just a little more polite than /áo/.

/ji/ is also appended to the names or titles of respected persons. /bapu ji/ or /əbba ji/ (the latter chiefly among Muslims) is a respectful address to one's father, or to a respected elder in the village. Other senior kin are addressed in the same way : /caca ji/ 'Uncle'. A holy man or a religious teacher is called /gʊru ji/ 'Master'. In Bharat, M.K. Gandhi is generally known as /gā̃di ji/; this shows a mixture of respect and affection.

17.10 In speaking of a third person, respect is shown by using the masculine plural. This is the case when speaking of either men or women. It is quite usual when referring to any one older than

the speaker or anyone in any position of dignity. By courtesy the same usage is applied in speaking of most strangers.

17.11 The first and second person pronouns with their corresponding possessives are as follows :

first singular	mẽ	'I'	mera	'my'
first plural	əsĩ	'we'	saḍa	'our'
second singular	tũ	'you'	tera	'your'
second plural	tusĩ	'you'	tʊ̀aḍa	'your'

The possessives agree with nouns in the same way as adjectives :

/mera sə̃tra/ 'my orange' /meri narə̃gi/ 'my orange'

17.12 All postpositions except /ne/, /nu/, and /tõ/ are used with the possessive forms of pronouns. The latter are generally masculine oblique.

/mere naḷ/ 'with me' /saḍe ləi/ 'for us'

/ne/ is not used at all with first or second person. /nu/ and /tõ/ fuse with the pronouns to give special forms. For these see 17.14 and 17.15.

PATTERN PRACTICE

17.13	ó mere naḷ khű nu gɪa.	He went with me to the well.
	pəritəm saḍe koḷ bəṭha si.	Pritam was sitting near us.
	əsĩ tere naḷ šə́r cə́llãge.	We will go with you to the city.
	ram ne tʊ̀aḍe koḷ ɔṇa e.	Ram will come to you.
	beg óna wɪc si.	Beg was among them.
	mẽ firoz din naḷ sã.	I was with Firoz Din.
17.14	óne mənu phəl dɪtte.	He gave me fruit.
	bapu ji ne sanu pəse dɪtte.	Father gave us money.
	mẽ tenu dʊ́d dɪtta si.	I did give you milk.
	óna ne tʊ̀anu ki kɪá.	What did they say to you ?
	səmira ne óna nu səddɪa.	Samira called them.
	əsĩ hərdɪal nu dəssɪa si.	We did tell Hardial.
	mẽ ónu kɪ́a.	I spoke to her.

17.15	óne mɛthɔ̃ pʊcchɪa.	He asked me.
	bəšir ne ɛ́məd tɔ̃ pʊcchɪa.	Bashir asked Ahmad.
	bìre ne sathɔ̃ jʊab mə̃gɪa.	Bhira wanted an answer from us.
	beg ne tɛthɔ̃ ki mə̃gɪa si ?	What did Beg want from you ?
	éne tʊàthɔ̃ sʊṇɪa si.	He heard this from you.
	mɛ̃ óde tɔ̃ pʊcchɪa.	I asked him.
	ram ne óna tɔ̃ kəm kəraɪa.	Ram had them do it.
17.16	bɔ́t əccha ji, əsĩ jane ã.	Very well, sir, we will go.
	phɪr aɪo, mɛ̃ roṭi khana ã.	Come back again, I'm eating dinner.
	phɪr aɪo, mɛ̃ roṭi khaṇi e.	Come back again, I have to eat.
	mɛ̃ bəḷdã nu hɪk ɔna.	I am goading the bullocks.

DIALOGUES

18.1	pəritəm kɔr	ni jito, caci ji kɪ́tthe ne ?
	jito	ó cərkha kətde pəe ne.
	pəritəm kɔr	te mejo ki kərdi e.
	jito	ó naḷa uṇdi e.
	pəritəm kɔr	bapu ji kə̀r a gəe ne ?
	jito	nə́ĩ ji. ó hali khú te i ne.
		əj həḷ wəgde ne.
	pəritəm kɔr	kamɪã nu roṭi cəli gəi e ?
	jito	hã, wir lɛ gɪa si.
		hʊṇ te pɔ̃̀c gɪa hoṇa.
	pəritəm kɔr	tʊsĩ tɔ̃̀dur taɪa si əj ?
	jito	hã, əsĩ roṭiã tɔ̃̀dure laiã sən.
	pəritəm kɔr	saḍa tɔ̃̀dur hali ṭhik i nə́ĩ hoɪa.
	jito	saḍa tɔ̃̀dur wéla i e.
		éthe lá lɔ.
	pəritəm kɔr	əccha. mɛ̃ lɪ̀ṇi ã aṭa.
	jito	əccha.
18.2	jito	bəṛa aṭa gʊ́dda e ?
	pəritəm kɔr	hã. saḍe wi əj həl wəgde ne.
	jito	kɪnne ne ?
	pəritəm kɔr	tɪn saḍe te do gɪllã de.
	jito	tã te do pur lɔṇe pɛ́ṇge.
	pəritəm kɔr	hã, əgge i der ho gəi e.
		haḷi ʊḍikde hoṇe ne.
	jito	roṭiã lɛ ke kɔṇ jáega ?
	pəritəm kɔr	mɛ̃ i jáwãgi.
		hor te kə̀r koi nə́ĩ.

18.1	ਪ੍ਰੀਤਮ ਕੌਰ	ਨੀ ਜੀਤੋ, ਚਾਚੀ ਜੀ ਕਿੱਥੇ ਨੇ ?
	ਜੀਤੋ	ਉਹ ਚਰਖਾ ਕਤਦੇ ਪਏ ਨੇ ।
	ਪ੍ਰੀਤਮ ਕੌਰ	ਤੇ ਮੇਜੋ ਕੀ ਕਰਦੀ ਏ ?
	ਜੀਤੋ	ਉਹ ਨਾਲਾ ਉਣਦੀ ਏ ।
	ਪ੍ਰੀਤਮ ਕੌਰ	ਬਾਪੂ ਜੀ ਘਰ ਆ ਗਏ ਨੇ ?
	ਜੀਤੋ	ਨਹੀਂ ਜੀ, ਉਹ ਹਾਲੀ ਖੂਹ ਤੇ ਈ ਨੇ । ਅਜ ਹਲ ਵਗਦੇ ਨੇ ।
	ਪ੍ਰੀਤਮ ਕੌਰ	ਕਾਮਿਆਂ ਨੂੰ ਰੋਟੀ ਚਲੀ ਗਈ ਏ ?
	ਜੀਤੋ	ਹਾਂ, ਵੀਰ ਲੈ ਗਿਆ ਸੀ : ਹੁਣ ਤੇ ਪਹੁੰਚ ਗਿਆ ਹੋਣਾ ।
	ਪ੍ਰੀਤਮ ਕੌਰ	ਤੁਸੀਂ ਤੰਦੂਰ ਤਾਇਆ ਸੀ ਅਜ ?
	ਜੀਤੋ	ਹਾਂ, ਅਸੀਂ ਰੋਟੀਆਂ ਤੰਦੂਰੇ ਲਾਈਆਂ ਸਨ ।
	ਪ੍ਰੀਤਮ ਕੌਰ	ਸਾਡਾ ਤੰਦੂਰ ਹਾਲੇ ਠੀਕ ਈ ਨਹੀਂ ਹੋਇਆ ।
	ਜੀਤੋ	ਸਾਡਾ ਤੰਦੂਰ ਵਿਹਲਾ ਈ ਏ । ਏਥੇ ਲਾ ਲਉ ।
	ਪ੍ਰੀਤਮ ਕੌਰ	ਅੱਛਾ ਮੈਂ ਲਿਆਉਨੀ ਆਂ ਆਟਾ ।
	ਜੀਤੋ	ਅੱਛਾ ।
18.2	ਜੀਤੋ	ਬੜਾ ਆਟਾ ਗੁੰਧਾ ਏ ?
	ਪ੍ਰੀਤਮ ਕੌਰ	ਹਾਂ, ਸਾਡੇ ਵੀ ਅਜ ਹਲ ਵਗਦੇ ਨੇ ।
	ਜੀਤੋ	ਕਿੰਨੇ ਨੇ ?
	ਪ੍ਰੀਤਮ ਕੌਰ	ਤਿੰਨ ਸਾਡੇ ਤੇ ਦੋ ਗਿੱਲਾਂ ਦੇ ।
	ਜੀਤੋ	ਤਾਂ ਤੇ ਦੋ ਪੂਰ ਲਾਉਣੇ ਪੈਣਗੇ ।
	ਪ੍ਰੀਤਮ ਕੌਰ	ਹਾਂ, ਅੱਗੇ ਈ ਦੇਰ ਹੋ ਗਈ ਏ, ਹਾਲੀ ਉਡੀਕਦੇ ਹੋਣੇ ਨੇ ।
	ਜੀਤੋ	ਰੋਟੀ ਲੈ ਕੇ ਕੌਣ ਜਾਏਗਾ ?
	ਪ੍ਰੀਤਮ ਕੌਰ	ਮੈਂ ਈ ਜਾਵਾਂਗੀ । ਹੋਰ ਤੇ ਕੋਈ ਘਰ ਨਹੀਂ ।

TRANSLATION

18.1	Pritam Kaur	O Jito, where is your Aunt ?
	Jito	She's spinning.

	Pritam Kaur	And what is Mejo doing ?
	Jito	She's weaving a /naɭa/.
	Pritam Kaur	Has your father come home ?
	Jito	No ma'am, he is still at the well. Today they are ploughing.
	Pritam Kaur	Has dinner been sent to the workers ?
	Jito	Yes, brother took it. He must have gotten there by now.
	Pritam Kaur	Did you heat your /tə̃dur/ today ?
	Jito	Yes, we cooked /roʈiã/ in the /tə̃dur/.
	Pritam Kaur	Our /tə̃dur/ is not yet in working order.
	Jito	Our /tə̃dur/ is not being used. You are welcome to cook here.
	Pritam Kaur	All right, I'll bring some flour.
	Jito	Fine.
18.2	Jito	You have kneaded a lot of flour ?
	Pritam Kaur	Yes, with us, too, they are ploughing today
	Jito	How many ?
	Pritam Kaur	Three of our ploughs and two of the Gills'.
	Jito	Well then, you will have to do two bakings.
	Pritam Kaur	Yes, it's already getting late. The ploughmen must be waiting.
	Jito	Who will go and take the food to them ?
	Pritam Kaur	I suppose I will go. There's nobody else at home.

NOTES

18.3 During the busy season the men stay out in the fields which may be some distance from the village centre. The women generally stay at home, cooking and doing other housework. Meals are sent out to the men

It is customary for farmers to help each other with the larger operations. In this instance, the Gill family has sent two

ploughs with bullocks and the ploughmen to operate them. Pritam Kaur must feed the whole group. On such an occasion she would prepare a fairly elaborate meal.

18.4 /roṭi/ is a special type of bread baked in small thin discs. Since it is the most usual food in rural Punjab, /roṭi/ is also used more generally to mean 'meal, dinner.'

Village houses have two kinds of stoves. The /cʊ́lla/ is a small mud stove with a sheet of metal on the top. /roṭi/ is cooked on the top of the /cʊ́lla/. The /tə̃dur/ is a much larger cylindrical structure, open at the top. It is heated and then /roṭi/ is baked on the inside. At the times when the men are busy in the field, the /tə̃dur/ is preferred because it is quicker and easier to prepare a large quantity. Women from several households commonly meet together and bake in one /tə̃dur/. This gives occasion for visiting. The /tə̃dur/, therefore, has much the same place in the social life of the village women as the /khú/ has for the men.

18.5 Short names like /jito/ are generally borne by unmarried girls still living at home. When Jito marries and leaves home, she will assume some longer name, perhaps /surjit kɔr/. The women in the dialogue are Sikhs. /kɔr/ is characteristic in much the same way as /sı̃g/ is for the men. In other communities, however, the patterns are often similar. For example, a Muslim girl might be called /sibo/ at home, but becomes /nəsib begəm/ when she is married.

Pritam Kaur is a married woman from another household, as is evident from her name. Jito uses respect forms in speaking to Pritam Kaur, but not as consistently as she would if Pritam Kaur were a much older woman. Both use respect forms in speaking of the aunt. (Pritam Kaur says /caci ji/; Jito, /ó cərkha kətde pəe ne./) Compare the reference to Mejo, presumably another unmarried girl in Jito's family : /ó naḷa ʊṇdi e./

When visitors come into the home it is either the older women or the young unmarried girls that speak to them. Particularly if the visitor is a man, the young married women avoid participating in the conversation. Jito's mother, if present, would say very little. If her grandmother were present, she would probably have carried much of the conversation.

GRAMMAR

18.6 The end of a Punjabi verb phrase indicates the tense or

a rious other categories which are in some ways similar. Most of these have occurred in the lessons. They can be summarized as follows :

Present :

/ó óthe jā̃da e./ 'He is going there.' or 'He goes there.' This is used both to express general description or habitual act (compare the description of /dıwaḷi/ in lesson 13), or to state, often somewhat loosely, current fact (e.g./ó naḷa ʊṇdi e./ in this lesson).

/ó óthe jā̃da./ 'He is going there.' or 'He goes there.' Very much the same as the above. In some contexts a little less definite as to time.

/ó óthe jā̃da si./ 'He was going there.' or 'He went there.' The same range of meanings as the first above, but around some past point of reference. In effect, /ó óthe jā̃da si./ suggests that at some past time it would have been appropriate to have said ó óthe jā̃da e./. A sort of 'present-in-the-past.'

Past :

/ó óthe gıa./ 'He went there.' The usual form in narrating past events (compare the description of a specific /id/ in lesson 14). /ó óthe gıa./ does not imply either that he has since returned or that he is necessarily still there, simply that he went, nothing more.

/ó óthe gıa e./ 'He has gone there.' Very much like the last but often with an implication that he is still there, i.e. that the effect of the past action continues. In some contexts merely more definite in time reference than the last.

/ó óthe gıa si./ 'He had gone there' A 'past-in-the-past', indicating that at some past time he had earlier gone. It does not imply that the effect continues to the present. Indeed, in many contexts it suggests quite the opposite. At the past reference point the effect continued, but at present it does not.

Future :

/ó óthe jáega./ 'He will go there.' The usual expression of all future actions.

/mɛ̃ óthe jaṇa./ 'I am just about to go there.' The emphasis is on immediacy and definiteness. This is the infinitive.

Commands, Requests, and Suggestions :

/óthe jáo./ 'Go there !' The usual way of expressing simple commands.

/óthe jaṇa./ 'You must go there.' or 'You are to go there.' An expression of necessity or obligation. Less directly a command, but often just as forcibly.

/óthe cə́llie./ 'Let's go.' The usual way of making a suggestion that includes the speaker. /jáie/ is possible, but /cə́llie/ is much more frequent.

/ónu cá cáidi./ 'He wants tea.' or 'He needs tea.' This is the one verb with which this form is really common. It is most often used in statements in first person, with /mɛnu/ omitted—/cá cáidi./ 'I want tea /' and in questions in second person, with /tʊànu/ omitted—/cá cáidi ?/ 'Do you want tea ?'

Subordinated :

/óne óthe ja ke kəm kita./ 'Having gone there, he worked.' This is the commonest way of subordinating one verb phrase to another. It generally implies that the action expressed by the subordinated verb preceded and was prerequisite to the other. /ke/ is not an auxiliary but parallels auxiliaries in marking a kind of verb phrase.

18.7 Many of the above verb phrases have negative counterparts. The word order, however, may be different, so they must be listed.

Present :

/ó óthe nə̃ĩ jā̃da./ 'He isn't going there.' or 'He doesn't go there'. This is the negative counterpart of both /ó óthe jā̃da e./ and /ó óthe jā̃da./ The distinction cannot be made in the negative.

/ó óthe nə̃ĩ si jā̃da./ 'He was not going there.' The counterpart of /ó óthe jā̃da si./

Past :

/ó óthe nə̃ĩ gɪa./ 'He didn't go there'. or 'He hasn't gone there'. The counterpart of /ó óthe gɪa e./

/ó óthe nə̃ĩ si gɪa./ 'He had not gone there.' The counterpart of /ó óthe gɪa si./

Future :

/ó óthe nə̃ĩ jáega./ 'He will not go there.' The counterpart

of /ó óthe jáega./

/mɛ̃ óthe nə́ĩ jaṇa./ 'I am definitely not going there.' The counterpart of /mɛ̃ óthe jaṇa./

Commands, Requests, and Suggestions :

/óthe na jáo/ 'Don't go there !' The counterpart of /óthe jáo./ Note the use of /na/ rather than /nə́ĩ/ with the imperative.

/óthe nə́ĩ jaṇa/ 'You are not supposed to go there.' The counterpart of /óthe jaṇa./

/óthe na cə́llie.../ is the counterpart of /óthe cə́llie/, but would not be used outside some longer context, e.g /óthe na i cə́llie tã cə̃ga./ 'It would be better if we didn't go there.'

/ónu cá nə́ĩ cáidi./ 'He doesn't want tea.' The counterpart of /ónu cá cáidi./

Negative forms with /ke/ are very rare and occur only in very special contexts.

18.8 Many verb phrases contain two verbs, that is two real verbs, not simply a verb and an auxiliary. In this case, the first can be almost any verb in the language, but the second must be one of a short list containing only a few dozen verbs. The special characteristics of such phrases depend on the second verb. Some of them have clear, easily defined meanings. At the other extreme, some hardly do more than slightly strengthen the meaning of the first verb. Often the effect is so subtle that it cannot be conveyed in translation.

Some of these second verbs occur with any first verb; others are restricted to a few combinations. Most can be found in any tense; a few have restrictions. In a few combinations, the tense meanings are altered. /ó ja rə́a e./ is definitely present in its meaning, though past in its form.

The following are some of the commoner and more important.

/sək/ 'be able, can' The first verb is a bare stem.

/ó óthe ja səkda e./ 'He can go there.'

/ləgg-/ 'begin' The first verb has the ending/-ṇ/.

/ó óthe jaṇ ləgga./ 'He started to go there.'

/lɛ/ 'take' The first verb is a bare stem.

/óne lɛ lɪa./ 'He took it away.'

/pɛ/ 'have to' The first verb has the ending /-ŋa/.

/ónu óthe jaŋa pə́wega./ 'He will have to go there.'

This is very much stronger than /óne óthe jaŋa./

/pɛ/ adds some emphasis. The first verb has the ending /-da/.

/ó óthe jā̃da pɪa e./ 'He is going there.'

/rɛ́/ 'continue, be in process of.' When the first verb is the bare stem, the indication is of present time. This is the clearest way to indicate that something is going on at the moment of speaking. With a designation of time included in the sentence it may indicate the immediate future.

/ó óthe ja rɪ́a e./ 'He is just now going there.'

/ó rat nu óthe ja rɪ́a e./ 'He is going there tonight.'

When the first verb has the ending /-da/, the indication is of continuous activity in the past.

/ó óthe jā̃da rɪ́a./ 'He was continuously going there.'

/ho/ 'used to, but no longer.' Both verbs have /-da/ and the auxiliary is /si .

/ó óthe jā̃da hū̃da si./ 'He used to go there.'

/ho/ 'I am sure that it is so.' The first verb has the ending /-da/ . /ho/ is either an infinitive or a future.

/ó óthe jā̃da hoŋa./ 'He must be going there.'

/ja/ and /de/ both give slight strengthening. The sentence emphasis is always on the verb phrase. This shift of emphasis commonly results in subtle differences of connotation between the first verb alone and the first verb plus /já/ or /de/. These differences vary with the nature of the verb concerned and with the context Only certain verbs combine with each. The first verb is the bare stem.

/ó óthe a jáega./	'He will come here.'
/óne óthe pa dɪtta./	'He put it there.'

Notice that in a few of the above combinations, what in English would be the subject is expressed by /óne/ or /ónu/.

18.9	caci ji cərkha kəttəŋ ləgge ne.	Auntie has begun to spin.
	óne sut kət lɪa e.	She has finished spinning thread.
	mejo naḷa uŋ rə́i e.	Mejo is making a /naḷa/.

18.10	kə̂l sara dɪn həl wəgde rə̂e	Yesterday, the ploughs worked all day.
	saḍe kəi dɪnã tõ həl nə̂ĩ wəge.	We haven't ploughed for several days.
	ó hali khetã wɪc rẽde ne.	They are still in the fields.
	haḷi khetã wɪc rẽ́de ne.	The ploughmen are in the fields.
18.11	wir lɛ jáega.	Brother will take it.
	ó jəldi pɔ̃́c jáegi.	She will get there soon.
	jəldi kə̂ro, der ho jáegi.	Hurry up, it's getting late.
	wir uḍikda hóega.	Brother must be waiting.
18.12	əsĩ əj tə̃dur nə̂ĩ taɪa.	We haven't heated our /tə̃dur/ today.
	saḍa tə̃dur ṭhik ho g a e.	Our /tə̃dur/ is all right now.
	óna da tə̃dur rʊ́jja hoɪa e.	Their /tə̃dur/ is busy.
	mɛ̃ do pur lá ləe ne.	I have baked two batches.
18.13	surĩdər nə̂ĩ a səkda.	Surindar cannot come.
	ram lal kə̂l nə̂ĩ ja sə̂kega.	Ram Lal will not be able to go tomorrow.
	beg kə̂l roṭi nə̂ĩ si kha-səkɪa.	Beg was not able to eat yesterday.
	ó éthe rɛ́ sə̂kəṇge.	They will be able to stay here.
18.14	pərem câ pi ləgga e.	Prem is u t beginning to have his tea.
	ó cə̃ga ləgda e.	That looks good.
	bəṛi tʊ̀p ləggi e.	The sun is very bright.
	kəmad nu paṇi ləgga e.	The sugarcane is being watered.
18.15	tɛnu é kəm kərna pə́wega.	You will have to finish this work.
	bɪ̀ro roṭi khã́di pəi si.	Bhiro was eating dinner.
	khú wəg rɪ́a si.	The well was running.
	bɪmla gɔ̃di hʊ̃di si.	Bimla used to sing.
18.16	ɛ́məd ne saikəl rəkkhɪa si.	Ahmad put away the cycle.
	beg ne həl rəkh dɪtta si.	Beg put away the plough.

There is a slightly greater implication of completion in the second.

óne həlwai nu pɛse dɪtte.	He gave the confectioner money.

	óne dukandar nu pəse de dıtte.	He gave the merchant money.

The second perhaps implies that he paid off a debt.

18.17	áo, roṭi kháo.	Come, have dinner.
	áo, roṭi kha jáo.	Come and eat.

The second implies impatience or mild insistence.

	óne kəm kita.	He did his work.
	ó kəm kər gıa.	He did his work.
	óne kəm kər lıa	He finished his work.

The second suggests more definitely that he did it all and went on to other things, the third puts more emphasis on the notion of finishing than on that of doing.

18.18	sari rat khú wəgda rʲa	The well ran all that night.
	sari rat khú wəgda e.	The well runs all night.
	sari rat khú wəgda hũda si.	The well used to run all night.

The first suggests that it ran all night on some specific occasion. The second is a general statement that it commonly runs at night, presumably on any night. The third suggests that it used to run at night, but no longer does.

18.19	šam nu khú wə́gega.	The well will run in the evening.
	šam nu khú wəg rʲa e.	The well will run this evening.
	šam nu khú wəgda e.	The well runs in the evening.

The first suggests that at some unspecified future time the well will run, perhaps once or perhaps on many evenings. The second, if said earlier in the day, would be an immediate future applying to the coming evening only. The last is a general descriptive statement; the well usually runs in the evening.

LESSON NINETEEN

DIALOGUES

19.1	nəsim	mɛ̃ bəzar cəlli ã. mere naḷ cə́lloge ?
	ruth	hã, mɛ̃ wi kʊ́j cizã lɛṇiã ne.
	nəsim	éthe hər roz səbzi lɛṇ bɔzar jaṇa pɛ̃da. jədõ əsĩ pĩḍ wɪc sã, saḍi appṇi səbzi hʊ̃di si.
	ruth	ó te bə́t cə̃gi hʊ̃di hówegi.
	nəsim	hã ji, tazi səbzi wərgi koi ciz nə́ĩ. əsĩ kəi kʊ́j laɪa hoɪa si : məṭər, ṭəmaṭər, kəddu, toriã, alu, bətaũ.
	ruth	tã te bəṛe məze hóṇge.
	nəsim	hã ji. éthe te hər ciz mɛ̃gi e. əsĩ ene pɛse nə́ĩ khərc səkde.
	ruth	ji.
	nəsim	te naḷe šɛ̃r wɪc tazi səbzi wi te nə́ĩ mɪl səkdi.
	ruth	ji.
19.2	dʊkandar	áo ji, ki cáida e ?
	nəsim	cáida te bə́t kʊ́j e. taze kəddu hɛ ne ?
	dʊkandar	hã ji. əj i ae ne. á wékho.
	nəsim	kɪwẽ ne.
	dʊkandar	pə̃já pɛse kɪllo.
	nəsim	ene mɛ̃ge ? məṭər ki pà ne ?
	dʊkandar	é caḷi pɛse kɪllo. te ó səttər pɛse kɪllo.
	nəsim	hər cə̃gi ciz mɛ̃gi e. mɛ̃ éna nu ki kərna.

	óna de pə̃já pɛse déwā̃gi.
dʊkandar	cə́lo bibi ji, tʊàthõ sə́ṭh lɛ lə́wā̃ge.
nəsim	əccha, ɪk kɪllo ḍeṇa. te pĩ̀ḍi tori kɪwẽ lai e.
dʊkandar	bəṛi səsti e. pə̃já pɛse kɪllo.
nəsim	phɪr ó i gəl. teri hər ciz mɛ́̃gi e.
dʊkandar	cə́lo ji tʊsĩ caḷi pɛse de dío. tʊsĩ saḍe pʊraṇe gák o.
nəsim	əccha, ɪk kɪllo pa dío.
dʊkandar	á lɔ́ ji. sara ɪk rʊpɪa hoɪa.
nəsim	əccha.

19.1	ਨਸੀਮ	ਮੈਂ ਬਜ਼ਾਰ ਚੱਲੀ ਆਂ । ਮੇਰੇ ਨਾਲ ਚੱਲੋਗੇ ?
	ਰੂਥ	ਹਾਂ, ਮੈਂ ਵੀ ਕੁਝ ਚੀਜ਼ਾਂ ਲੈਣੀਆਂ ਨੇ ।
	ਨਸੀਮ	ਏਥੇ ਹਰ ਰੋਜ਼ ਸਬਜ਼ੀ ਲੈਣ ਬਜ਼ਾਰ ਜਾਣਾ ਪੈਂਦਾ । ਜਦੋਂ ਅਸੀਂ ਪਿੰਡ ਵਿਚ ਸਾਂ, ਸਾਡੀ ਆਪਣੀ ਸਬਜ਼ੀ ਹੁੰਦੀ ਸੀ ।
	ਰੂਥ	ਉਹ ਤੇ ਬਹੁਤ ਚੰਗੀ ਹੁੰਦੀ ਹੋਵੇਗੀ ।
	ਨਸੀਮ	ਹਾਂ ਜੀ, ਤਾਜ਼ੀ ਸਬਜ਼ੀ ਵਰਗੀ ਕੋਈ ਚੀਜ਼ ਨਹੀਂ । ਅਸੀਂ ਕਈ ਕੁਝ ਲਾਇਆ ਹੋਇਆ ਸੀ, ਮਟਰ, ਟਮਾਟਰ, ਕੱਦੂ, ਤੋਰੀਆਂ, ਆਲੂ, ਬਤਾਊਂ ।
	ਰੂਥ	ਤਾਂ ਤੇ ਬੜੇ ਮਜ਼ੇ ਹੋਣਗੇ ।
	ਨਸੀਮ	ਹਾਂ ਜੀ । ਏਥੇ ਤੇ ਹਰ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ । ਅਸੀਂ ਏਨੇ ਪੈਸੇ ਨਹੀਂ ਖਰਚ ਸਕਦੇ ।
	ਰੂਥ	ਜੀ ।
	ਨਸੀਮ	ਤੇ ਨਾਲੇ ਸ਼ਹਿਰ ਵਿਚ ਤਾਜ਼ੀ ਸਬਜ਼ੀ ਵੀ ਤੇ ਨਹੀਂ ਮਿਲ ਸਕਦੀ ।
	ਰੂਥ	ਜੀ ।
19.2	ਦੁਕਾਨਦਾਰ	ਆਉ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?

ਨਸੀਮ	ਚਾਹੀਦਾ ਤੇ ਬਹੁਤ ਕੁਝ ਏ । ਤਾਜ਼ੇ ਕੱਦੂ ਹੈ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਹਾਂ ਜੀ, ਅਜ ਈ ਆਏ ਨੇ । ਆਹ ਵੇਖੋ ।
ਨਸੀਮ	ਕਿਵੇਂ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਪੰਜਾਹ ਪੈਸੇ ਕਿੱਲੋ ।
ਨਸੀਮ	ਏਨੇ ਮਹਿੰਗੇ ? ਮਟਰ ਕੀ ਭਾ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਇਹ ਚਾਲੀ ਪੈਸੇ ਕਿੱਲੋ, ਤੇ ਉਹ ਸੱਤਰ ਪੈਸੇ ਕਿੱਲੋ ।
ਨਸੀਮ	ਹਰ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ । ਮੈਂ ਇਹਨਾਂ ਨੂੰ ਕੀ ਕਰਨਾ । ਉਹਨਾਂ ਦੇ ਪੰਜਾਹ ਪੈਸ ਦੇਵਾਂਗੀ ।
ਦੁਕਾਨਦਾਰ	ਚਲੋ ਬੀਬੀ ਜੀ, ਤੁਹਾਥੋਂ ਸੱਠ ਲੈ ਲਵਾਂਗੇ ।
ਨਸੀਮ	ਅੱਛਾ ਇਕ ਕਿੱਲੋ ਦੇਣਾ । ਤੇ ਭਿੰਡੀ ਤੋਰੀ ਕਿਵੇਂ ਲਾਈ ਏ ?
ਦੁਕਾਨਦਾਰ	ਬੜੀ ਸਸਤੀ ਏ । ਪੰਜਾਹ ਪੈਸੇ ਕਿੱਲੋ ।
ਨਸੀਮ	ਫਿਰ ਉਹੀ ਗਲ । ਤੇਰੀ ਹਰ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ ।
ਦੁਕਾਨਦਾਰ	ਚਲੋ ਜੀ ਤੁਸੀਂ ਚਾਲੀ ਪੈਸੇ ਦੇ ਦਿਉ । ਤੁਸੀਂ ਤੇ ਸਾਡੇ ਪੁਰਾਣੇ ਗਾਹਕ ਓ ।
ਨਸੀਮ	ਅੱਛਾ ਇਕ ਕਿੱਲੋ ਪਾ ਦਿਉ ।
ਦੁਕਾਨਦਾਰ	ਆਹ ਲਉ ਜੀ । ਸਾਰਾ ਇਕ ਰੁਪਿਆ ਹੋਇਆ ।
ਨਸੀਮ	ਅੱਛਾ ।

TRANSLATION

19.1	Nasim	I am going to the bazar. Will you go with me ?
	Ruth	Yes, I want to get a few things too.

	Nasim	At this place I have to go to the bazar to get vegetables every day. When we were in the village, we used to have our own vegetables.
	Ruth	That must have been very good.
	Nasim	Yes indeed, there is nothing like fresh vegetables. We used to plant all kinds of things : peas, tomatoes, squash, okra, potatoes, egg-plant.
	Ruth	That must be a lot of fun.
	Nasim	It sure is ! Here everything is expensive. We can't afford to spend this much.
	Ruth	No.
	Nasim	And on top of everything else, in the city you can't get fresh vegetables anyway.
	Ruth	How right you are !
19.2	Shopkeeper	Come in. What would you like ?
	Nasim	Well, I really want all kinds of things. You wouldn't have fresh squash, would you ?
	Shopkeeper	Yes ma'am. They came just today. Look at them.
	Nasim	How much ?
	Shopkeeper	Fifty paisa a kilo.
	Nasim	So expensive ? What's the price of the peas ?
	Shopkeeper	These are forty paisa a kilo. And these are seventy.
	Nasim	Every good thing is expensive. What would I do with these ? For those I will give you fifty paise.
	Shopkeeper	O. K., Miss, from you I will take sixty.
	Nasim	Well, you can give me a kilo. And how do you sell the okra ?
	Shopkeeper	Very cheap, fifty paisa a kilo.

Nasim	Again it's just the same old thing ! Everything you've got is high.
Shopkeeper	Well, then. You just give me forty paisa. You are one of our old customers.
Nasim	O. K. Put in one kilo.
Shopkeeper	Here you are, ma'am. All together one rupee.
Nasim	Thanks.

NOTES

19.3 This dialogue contains much sharper bargaining than the earlier ones.

/tori/ is a general term for several kinds of vegetables, all long and slender. /pĩḍi tori/ is just one kind. For lack of a better term we have translated /tori/ as 'okra,'but the meaning is, of course, wider than this.

GRAMMAR

19.4 Punjabi has a couple of dozen small words which can be called emphatics. They are very easily overlooked, because it is possible to say almost anything without them. However, they contribute greatly to the expression of the finer nuances and to making speech really idiomatic.

It is not worthwhile to try and define translation 'meanings' for most of these words. Sentences containing them are translated in various ways depending on context. But it is possible to describe how they are used and how they function in a sentence and in a longer discourse. Below we give brief partial descriptions for some of the common ones. For examples, look in the dialogues. This lesson has a considerable number of them, but most of the earlier dialogues have them too. The dialogues will show them in contexts longer than single sentences. Short contexts seldom reveal the full significance of an emphatic.

Emphatic words do not operate by themselves. They are part of a system that includes certain other elements.

19.5 Emphasis can be shown by intonation. The following simple sentence can be said at least four ways. The first is matter-of-fact. The other three have additional prominence on one of the words. This is indicated by *italics*. It consists of higher pitch and slight increase of stress.

móŋ šə́r gɪa si.	'Mohan went to the city.'
móŋ šə́r gɪa si.	'*Mohan* went to the city.'
móŋ *šə́r* gɪa si.	'Mohan went to the *city*.'
móŋ šə́r *gɪa* si.	'Mohan *went* to the city.'

This intonational emphasis is comparable in general to the intonational emphasis we use in English and which is indicated in the translation by underlining. It is, of course, different in many details. For one thing, Punjabi has not only intonation but also tone. What we have indicated by *italics* is perhaps to be thought of as a higher base-line from which tone is to be computed. There will be a difference in pitch on the first syllable of the following two sentences :

móŋ šə́r gɪa si.

ram šə́r gɪa si.

This difference is due to tone. There is also a difference in the pitch on the first syllable between the following :

ram šə́r gɪa si.

ram *šə́r* gɪa si.

This difference is due to intonation. What you actually hear is always the result of combination of tone differences and intonation differences.

19.6 Emphasis can also be shown by changes in word order, especially of word order combined with intonation. An even stronger emphasis on /šə́r/ can be had by the following arrangement :

šə́r gɪa si *móŋ*.

In general, the place of emphasis is first in the sentence, but only when supported by intonation or some other device.

Note Nasim's first reply to the shopkeeper. The very unusual word order, combined with intonation (the most natural way to say this would put intonational emphasis on /cáida/) and /te/,

makes this sentence carry strong overtones, in this case a little bit of despair and sarcasm : 'I really want a lot of things, but I don't expect to get anything here.'

19.7 The most frequent of the emphatic words is /i/. It is used to further reinforce the emphasis of intonation. For example,

mó̜ṇ šɛ́r gɪa si.

can be given further emphasis by inserting /i/ : /*móṇ* i šɛ́r gɪa si./ It is not easy to show the difference by English equivalents, so there is no use translating.

/i/ usually follows the word with intonational emphasis immediately. Once in a while when a word is followed by a postposition or some similar small element, this can come between the emphasis and /i/. Nothing else ever can. This tells us that such a sentence as /phɪr ó i gəl/ can only be read as / phɪr *ó* i gəl/.

/i/ never occurs more than once in any sentence. It usually comes fairly early in the sentence, though it cannot come first. It never is last.

It is hard to describe just what /i/ does, since it varies with context. Nasim opens her bargaining by talking rather disparagingly. She asks for fresh squash in a way (/hɛ/) that suggests that she doesn't expect that he will have them. The shopkeeper answers /*əj* i ae ne./ Emphasizing, in opposition to Nasim's remark that they are just as fresh as they could be.

19.8 /wi/ is used in very much the same way as /i/. It follows an intonationally emphasized word or phrase. It occurs only once in a sentence.

In reply to Nasim's invitation to go to the market, Ruth says /*mɛ̃* wi *kʊ́*j cizã lɛṇiã ne./ 'I want a few things too.' The /wi/ associates this sentence closely with what Nasim has said.

/wi/ is the easiest of all the emphatics to translate. It comes very close in meaning to English 'also' or 'too.' Occasionally 'even' is better. In one place in the dialogue 'anyway' seemed best.

19.9 /te/ is also used to reinforce intonational emphasis. But /te/ can either immediately follow or immediately precede the emphasized word or phrase.

Nasim's opening remark to the shopkeeper relies for its effect largely on word order and intonation, but /te/ is used to point this up just a little more.

/te/ is not quite as strong as /i/ and can be used to give a second weaker emphasis in the same sentence. There is no good example in the dialogues, but consider the following :

/ɪstõ əgge te gəḍḍi ne jaṇa i nə̃ĩ si./

'The train was not supposed to go any farther.' The chief emphasis is on /nə̃ĩ si jaṇa/ 'was not to go.' Note that /i/ causes the order to be shifted drastically; /i/ cannot stand at the end of the sentence. There is lesser emphasis on /ɪstõ əgge/ 'forward from here.'

/te/ can combine with /i/ or /wi/ to give a little further emphasis. Nasim in her last remark to Ruth says /te naḷe šɛ̃r wɪc tazi səbzi wi te nə̃ĩ mɪl səkdi./ The strong emphasis indicates something of her state of mind about vegetables as she approaches the market, and explains something of her manner of bargaining.

The emphatic word /te/ must be distinguished from the postposition /te/ 'on' and from the connector /te/ 'and'. /te/ 'and' can stand at the beginning of sentences, a place where the emphatic is impossible, and normally stands between two similar elements. /te/ 'on' normally follows a noun in the oblique case. The emphatic word can also, but is more likely after other kinds of words.

19.10 In Nasim's opening remark in the market she says /taze kəddu hɛ ne ?/. /hɛ/ is a rather infrequent emphatic, but exactly right for this place. It gives just a touch of doubt, enough in view of the preceding sentence to make her implication quite clear : she neither likes nor trusts vegetable dealers, but she has to make the best of it, so here she is.

There are a number of others that you will run into from time to time. Most of them are very difficult to describe, but only a few experiences with any one in good connected discourse will give you some feel for their function.

19.11	šɛ̃r wɪc hər roz səbzi lɛṇ dʊkan te jaṇa pɛ̃da.	In the city I have to go to store to get vegetables every day.
	hər həfte phəl lɛṇe pɛ̃de.	Every week I have to buy fruit.
	pĩḍ wɪc səbzi lɛṇ bəzar nə̃ĩ jaida.	In the village it is not necessary to go to the market for vegetables
	hʊṇ roz roz bəzar jaṇa pɛ̃da.	Now I have to go to the market every day.
19.12	jədõ mɛ̃ pĩḍ wɪc sã, bə́t səbzi hũdi si.	When I was in the village, there was plenty of vegetables.

	jədõ əsĩ óthe sã, bɔ́t mĩ́ pɛ̃da si.	When we were there, it rained a lot.
	jədõ ó aɪa, éthe koi nə́ĩ si.	When he came, nobody was here.
	jedõ óne kɪ́a, mɛ̃ cəla gɪa.	When he told me, I left.
19.13	ó te bɔ́t kəm kərde hóŋge.	He must be working a lot.
	ó yad kərdi hówegi.	She must remember.
	səlim roṭi khãda hówega.	Salim must be having dinner.
	bəcce khéḍde hóŋge.	The children must be playing.
19.14	óde wərga koi admi nə́ĩ.	There is no man like him.
	lɔ̀r wərga koi šɛ́r nə́ĩ.	There is no city like Lahore.
	cənã̀ wərga koi dərɪa nə́ĩ.	There is no river like the Chənab.
	səc boləŋ wərgi koi gəl nə́ĩ.	There is nothin like speaking the truth.
19.15	šɛ́r wɪc cɔ̃ge phəl nə́ĩ mɪl səkde.	In the city you can't get good fruit.
	éthõ bɔ́t əcche kele mɪl səkde ne.	Here you can get very good bananas.
	es dʊkan wɪc bɔ́t toriã mɪl səkdiã ne.	In this village there is a lot of /tori/.
	pɔ̃jab wɪc tʊ̀anu əcche phəl mɪl sə́kɔŋge.	In Punjab you will be able to get good fruit.

LESSON TWENTY

These lessons were designed for Americans who would have a short period of language study just before going out to Punjab. In the time allotted for training in the United States it is seldom possible to really learn Punjabi. But it is possible to get a good start, so that the process can be continued as you work. Without some on-going effort, the time spent in studying the language will be largely wasted. Study in the field should be considered as part of the work of the course. Therefore, we give, not as an appendix but as Lesson Twenty, a few suggestions for that continued study.

20.1 Your first few days in Punjab may be a discouraging experience. As you leave the classroom you have begun to feel a little confidence in your Punjabi. You can actually communicate with your instructor and with your classmates. When you reach Punjab, you will hear Punjabi all around you. You will understand very little, far less than you expected. If you were uninterested in the language, you could shrug it off, and go find someone with whom you can talk English. But you will want to understand, feel you ought to understand, and it will be frustrating not to.

There is a treatment for this, and you should avail yourself of it. As soon as possible after you arrive, go out and seek some opportunity to use your Punjabi in a situation of your own choosing where you have a reasonable chance of success. Work at it until you do succeed. Convince yourself that you can use the language, if only in one area. Then you will know that you will be able to learn to handle others in time.

An inordinate amount of the dialogues in these lessons has been on one rather unimportant theme : making small purchases. They have varied between fruit stores, confectioners, and the vegetable market, but the basic dialogue is much the same. Strike out /kəddu/ and put in /kela/ and you have changed one situation into another. Much of the same kind of language has been put into other lessons, in bargaining for a rickshaw, for example. This has been done deliberately. This will prepare you relatively

well in at least one area where you will be able to use your Punjabi immediately. Marketing is a particularly good one. It will be easy enough to find the opportunity—wherever you go there will be merchants eager to talk with you and quite willing to be patient with your struggles. It is easy to start—you just walk in. And you will know when you have succeeded. Indeed, you are very likely to succeed the first time, though probably not brilliantly.

So your first assignment in field language study is to go to the market and buy a dozen bananas or something comparable. Perhaps you will meet someone who will take you the first time and show you how it is done once. But once is enough; go off from him and try it yourself.

The first time you will have difficulties, of course. You may pay just a little too much, but it will be worth it; charge it up to educational expense. You may even get some poor bananas. (They will be different enough from the variety you get in America that you will be a poor judge of quality at first.) You may not need bananas, but buy them anyway. Try again the next day, and the next. In a very few days it will be easy and natural for you.

20.2 The following sentences will be useful to you in the market. Many of them have appeared in the dialogues. In some cases they are given here unaltered. In others, minor changes have been made. They are grouped by broad meanings, but individual translations are generally thought unnecessary. Parts of sentences enclosed in ( ) can be used or not as desired.

What do you want ?

(áo ji), ki cáida ?
ki lɛɽa (ji) ?
ki dewã ? — What may I give you ?

I want some ...

kʊ́j sɘ̃tre cáide (ne).
kʊ́j rəsgʊlle lɛɽe (ne).
(cɘ̃ge) kele dɔ́o.
(taz:ĩã) jəlebiã deṇiã.
ɪk kɪllo ɘ̃b deṇa.

Do you have ?

(taze) ɘ̃b (hɛ) ne (ji) ?
tʊàḍe koḷ kele ne ?

əj s̃ətre hɛ ne ?
(c̃əge) s̃ətre hɛ ne tŭade kol ?
(nəwẽ) seb ae ne ?
te nar̃əgiã ?

Are the ?

jəlebiã taziã ne ?
é ləḍḍu c̃əge ne ?
é bərfi c̃əgi e ?
əcche ne ?
kɪwẽ ne ?

How much ?

kɪwẽ dɪtte (ne) ?
kɪwẽ lae ne ?
jəlebiã kɪwẽ ne ?
kəlak̃əd kɪwẽ dɪtti ?
kɪnne pɛse ?
kɪnne ?

The price is...

do rupe dərjən.	
səwa rupe kɪlo.	
sáḍe tɪn rupe.	
əssi pɛse sɔ́i.	Only eighty paise.
tŭaḍe koḷõ p̃əjá pɛse i sɔ́i.	From you only fifty paise.
tŭathõ do rupe lɛ lɔ́wãge.	From you I will take two rupees.
bɔ́t səste ne (jí), nəbbe pɔ̃se.	Very cheap, ninety paise.

That's too much.

é (te) bɔ́t mɛ̃ge ne.
eni mɛ̃gi ?
é te bɔ́t e.
kúj kəṭ kɔ́ro.
(bɔ́t) zɪada ne.

I will give you only...

mɛ̃ (te) ɪk rupɪa dɪ́ãga. (or / ..dɪ́ãgi./)
p̃əjá pɛse dɪ́ãga.

sǝttǝr lɔ̃ge ? — Will you take seventy ?

nə̃ĩ, pɔṇe tɪn lɛ lɔ.

Anything more ?

hor kʊ̃j ?

hor ki cáida ?

hor ki lɛṇa ?

kʊ̃j hor dewã ? — May I give you something more ?

hor ki dewã ?

te ki ?

Nothing.

koi ciz nə̃ĩ.

koi nə̃ĩ.

kʊ̃j nə̃ĩ.

hor nə̃ĩ.

How much altogether ?

kɪnne (pɛse) hoe ?

sare kɪnne pɛse ?

kɪnne pɛse dewã ?

kɪnne pɛse ?

20.3 As you live and work in Punjab, you will hear Punjabi spoken all around you. After a while you will begin to pick up fragments of what you hear. As the topics of conversation will be various, the sentences you learn will be quite miscellaneous. Some will prove very useful, and every little bit learned is helpful. However, unless you are most fortunate, the bits and pieces will not fit together. They will be hard to use. It may be difficult to organize them in your mind and see the patterns.

This random learning is not very efficient. In addition, you must do some concentrated work on the conversation appropriate to some selected situation. Stick with one until you have not only fluency but also some flexibility. You will naturally want to be able to talk about a large number of subjects, and Punjabis will want to talk to you about even more. But it will be better to be able to talk well about a few than very poorly and haltingly about a number. Work hard to bring one subject up to appreciable usefulness, and then attack another. Perhaps if you are systematic about it, you can keep two or three going together. But do not

scatter your efforts over more. Be thankful for whatever you learn incidentally, but concentrate your efforts in one or a very few places.

It might be well to continue working on marketing for a while until this becomes easy and natural, and until you are able to function effectively in a variety of types of stores and under a range of conditions. You have a head start here. It is an easy area to get ahead in. Dialogues with merchants are seldom complex, so there is less to learn before you can really make use of it The following are a few suggestions :

Ask questions. Learn the names of all the fruits and vegetables in the market. Don't worry about their English names. Many of the fruits and vegetables will be new to you. Why bother learning two new words ? The Punjabi names will be much more useful. At first /é ki e ?/ will get you much of the information you need. After a while you will learn a number of other useful questions that will help you get more difficult things.

Listen. Go into a busy store. Eavesdrop while another customer is shopping. Wander around the market just listening to what people are saying. At first you will get very little of it. Not only is the language more varied than you heard in the classroom, but the hearing conditions are poorer. Many people are talking all at once and there are many other sources of noise. But if you keep at it, you will learn to hear. After a while you will begin to pick up familiar bits. Then you will come to the point where you can follow the drift of the whole conversation, even if you miss some of it. The missed pieces will gradually diminish. Even before you are able to hear everything you will begin to pick up new sentences and be able to guess (roughly at first) what they mean. Once you reach that level, you will begin to learn much more rapidly than you realize. Before long your own command of bazar language will be adequate to cope with any situation.

Watch. A good deal of communication is in mannerisms and gestures. Observe how a Punjabi behaves in the market. Try to associate the gestures you see and the words you hear. This will help you immensely in learning the meanings of both.

20.4 Very soon you will want to get started learning Punjabi in some field more directly connected with your work. You must use much the same tactics, but here you may have to start from scratch. It may be very difficult to learn the first few sentences.

But just as with the market language, it will get easier as you go along. The hard part is at the beginning when you do not yet catch enough of what is said to follow the thread of the conversation. This makes it difficult or impossible to pick up new things. But if you persist through the difficult days and weeks at the beginning, you will find your progress accelerating.

Let's assume that you are an agriculturist and will be working in a village. You have a small start from dialogues 15 and 16. But this is much less than what you have already learned about marketing, and conversations with farmers about their lands and crops will be much more complex. It will certainly be more difficult. But the same advice holds.

Ask questions. Learn the names of all the crops. Many of them will be new to you. Learn what you can about them. Learn about the agricultural implements, their names, the names of their parts, their uses. Learn what verbs are appropriate to use with them. In the dialogues you have had /əj həḷ wəgde ne./ and /mera klú wəgda e./ Of what other things is it appropriate to use the verb /wəg/ ? Just what does it mean in each case ? If you ask questions about each of the tools you will slowly learn.

Do not try to take a short cut by asking abstruse questions, however. Ask only simple direct questions about simple easy matters until your Punjabi is very good. It will be up to you to fit the pieces together and try to get the general picture. Punjabis won't be able to tell you, because some of the things that puzzle you seem so self-evident to them that they will never realize what is troubling you.

There may be some people in the village who speak English and can answer some of your questions before you are ready to ask them in Punjabi. They will probably be glad to help you if you do not make a nuisance of yourself. Remember that for many of them their English will be very limited. Some perhaps have had only a few years in school. (Remember your own ability in French from high school !) Some may be very highly educated and speak English well. But even these may never have had opportunities to talk about crops, agricultural implements, or village life in English. They may not understand even simple questions on such subjects even though they could discuss English literature with ease. Above all, don't ask anybody a question like 'How do you say mold-board in Punjabi ?' When you see a Punjabi plough you

will know why, if you know what a mold-board is on an American plough. Instead, ask him to give you the names of the parts by pointing to them on a plough But if you do that, you will not have to ask in English : /é ki e ?/ will do most of the work.

Listen. Go out to the /khû/ when the men gather and sit with them. It will be difficult at first There are few things that are harder than listening to a conversation when you understand almost nothing. But keep at it. As time goes on you will hear more and more. In time you will be able to understand their interests and their view-points. Listen not just for the language, but to learn some of their agricultural wisdom. The Punjabi farmer can teach you a great deal that you can never get in an agricultural college, and that you will never get from experience on an American farm.

Watch. You will have to learn a new gesture system. This is just as important as the language in communicating. The two should be learned together. In addition, you will have to learn a whole new system of etiquette. You must learn where to sit and how (some ways that are easy and natural for you are highly insulting !), when you should come and when you should go, when to say yes and when to say no, how to eat if you are given food, and how to hold a tea cup. These things are important ! Only observation will teach you many of the things that you must know.

Keep records. Make lists of useful sentences. The list in 20.2 is a model. There will always be alternative ways of saying things. Collect them. The kind of transcription we have used in this book will serve very well. Even when you are not quite sure what you heard, record it and mark it to indicate your doubt. Build yourself a little vocabulary of the important terms you need. Draw pictures and label them.

Obviously, you cannot go around with a notebook and pencil writing furiously all the time. Nor is it necessary. Wait till you get back to your room and then write what you can remember. When you have gotton well acquainted, you can take notes when you are asking questions. But *do not* take notes when you are listening in on conversation !

20.5 Punjabi people speak a different language than Americans. That is obvious enough, but it is likely to divert your attention from another important difference : they talk about different things, and when they talk about the same things, they say different

things about them. You will have to learn not only how to say things, but what to say.

For example, Americans talk a great deal about the weather. Punjabis do so much less often. Most American discussion of the weather is of no moment. It is a safe topic that you can always discuss with a stranger when it seems necessary to talk. For a Punjabi farmer, however, weather is vital. He talks about it when he is concerned. You must learn not to switch to the weather when you can think of nothing else to talk about.

There will be times when Punjabi people will just sit. You will feel uncomfortable because American etiquette would require you to converse. The patterns of good American manners are long established and deep seated, and you will be uneasy about going against them. But Punjabi patterns are different. You must learn in this, as in other things, to follow Punjabi etiquette. Talk when Punjabis would talk, about the things they would talk about, and in the way they would.

20.6 Perhaps it will be possible to make arrangements for regular language instruction from some Punjabi. For this you will want to pay him, of course. If you do make such an arrangement, make full use of it by being regular and systematic about it. There is no use in paying for casual instruction when you can get plenty of that free!

Do not let your instructor talk *about* Punjabi. Very few people in Punjab can do so in a way that will be helpful to you. His job is to talk *in* Punjabi. Ask him how to say things, what to say in a situation, but *do not* ask him why.

Have him help you build a collection of useful sentences. First ask him to say a sentence a couple of times. Then have him say it and you repeat it after him. Until you have practiced this way a few times, do not try to say anything new unless he has just said it for a model. Be sure he listens carefully and corrects any mistake. Encourage him to be strict with you. His natural tendency will be to be polite, and this often means to be too easy. After you have practiced a sentence several times, write it down, and write down some indication of what it means or when it is used.

Do your work with your instructor off by yourselves. It will be much harder for him to correct you in the presence of others. Find a quiet place where you can both hear well and where you

will not be interrupted. (At least not very much. Absolute privacy in a village is a rare thing !)

20.7 The language in these lessons is of Majhi dialect, spoken around Amritsar and Lahore. It is widely acknowledged as the standard variety of the language. Moreover, an effort has been made to avoid forms that are not widely used in Punjab. But do not expect the dialect to be exactly like this wherever you go. Even within the Majhi area there will be minor variations. We hope that what you have already learned will be understood anywhere, but it will not be exactly like what you will hear.

Remember that dialect differences will sound much greater to you than to Punjabis. They have a flexibility in hearing their language that you will not have for years. Two people from very different areas can understand each other with little difficulty. But you may have great difficulty with the dialect from twenty miles away. Do not worry too much that they will not understand you. It will be far easier for them to understand you than for you to understand them.

You will naturally pick up the speech patterns of your area. That will be quite all right. Any kind of genuine Punjabi is better than an artificial language that you might learn by trying to do otherwise. Learn to speak as nearly like the people you are working with as you can.

20.8 Punjabi is written in two quite different ways, one in Bharat and one in Pakistan. You may want to learn to read and write. After a while it might be an excellent thing to do. But do not start too early ! To learn to read is immensely difficult for one who does not speak the language easily. If you have some fluency, it will be very much easier. Wait until you are quite at home in spoken Punjabi. But then, by all means, try it.